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Belgium: Its Cities

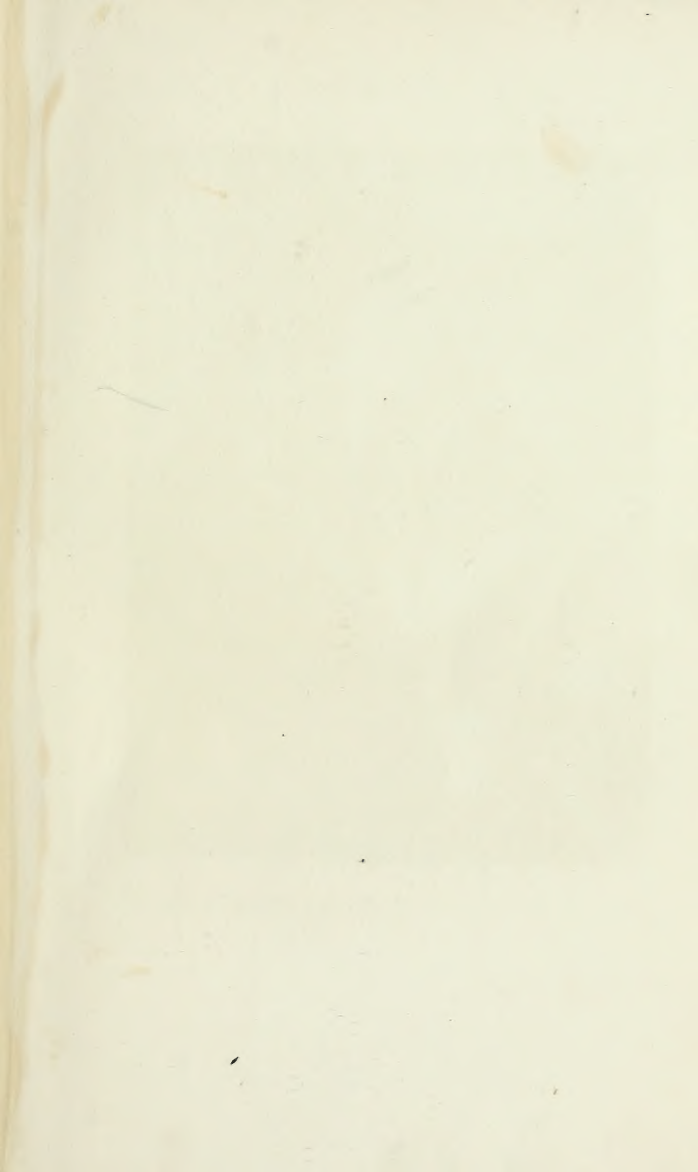
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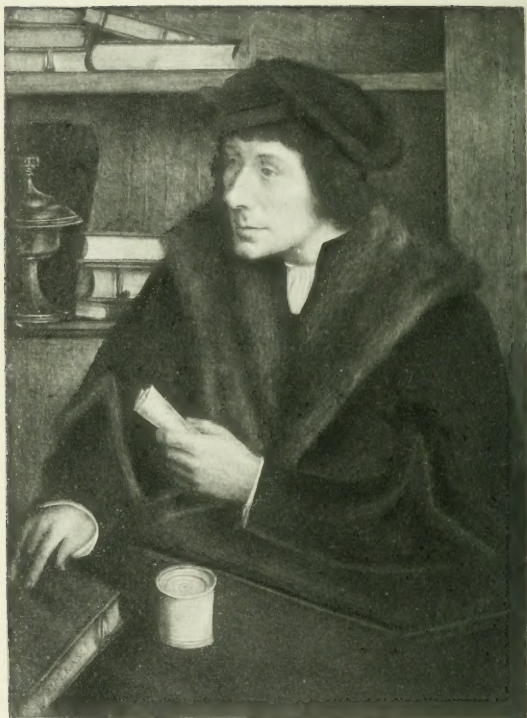


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HOLBEIN (YOUNGER).—PORTRAIT OF ERASMUS (SEE PAGE 171)

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BELGIUM:

Its Cities

By

Grant Allen

IN TWO VOLUMES

VOL. II.

ILLUSTRATED



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Belgium: Its Cities

CHAPTER I.

ORIGINS OF BRUSSELS

BRUSSELS was in a certain sense the ancient capital of Brabant, as Bruges and Ghent were the ancient capitals of West and East Flanders. It grew up (as early as the eighth century) on the banks of the little river Senne, whose course through its midst is now masked by the modern Inner Boulevards, built on arches above the unseen stream. The Senne is one of the numerous rivers which flow into the Schelde, and the original town clustered close round its banks, its centre being marked by the Grand' Place and the church of St. Nicolas. Unlike Bruges and Ghent, however, Brussels has always been rather an ad-

ministrative than a commercial centre. It is true, it had considerable trade in the Middle Ages, as its fine Hôtel-de-Ville and Guild Houses still attest; but it seems to have sprung up round a villa of the Frankish kings, and it owed at least as much to its later feudal lords, the Counts of Louvain, afterward Dukes of Brabant, and to their Burgundian successors, as to its mercantile position.

The Senne was never a very important river for navigation, though, like most of the Belgian waterways, it was ascended by light craft, while a canal connected the town with the Schelde and Antwerp: but the situation of Brussels on the great inland trade route between Bruges or Ghent and Cologne gave it a certain mercantile value. Bruges, Ghent, Brussels, Louvain, Maastricht, and Aix-la-Chapelle all formed stations on this important route, and all owed to it a portion of their commercial prestige.

The burgher town which was thus engaged in trade and manufactures was Flemish in speech and feeling, and lay in the hollow by the river and the Grand' Place. But a lordly suburb began to arise at an early date on the

hill to eastward, where the Counts of Louvain built themselves a mansion, surrounded by those of the lesser nobility. After 1380, the counts migrated here from too democratic Louvain. Later on, in the fifteenth century, the Dukes of Burgundy (who united the sovereignty of Brabant with that of Flanders) often held their court here, as the population was less turbulent and less set upon freedom than that of purely commercial and industrial Bruges and Ghent. Thus the distinctive position of Brussels as the aristocratic centre and the seat of the court grew fixed. Again, the Dukes of Burgundy were French in speech, and surrounded themselves with French knights and courtiers; to suit the sovereigns, the local nobility also acquired the habit of speaking French, which has gradually become the language of one-half of Belgium. But the people of the Old Town in the valley were, and are still, largely Flemish in tongue, in customs, in sympathies, and in aspect; while the inhabitants of the Montagne de la Cour and the court quarter generally are French in speech, in taste, and in manners. We will trace in the sequel the gradual growth of

Brussels from its nucleus by the river (the Lower Town), up the side of the eastern hill to the Palace district (the Upper Town), and thence through the new Quartier Léopold and the surrounding region to its modern extension far beyond the limits of the mediæval ramparts.

Choose an hotel in the airy and wholesome Upper Town, as near as possible to the Park or the Place Royale.

St. Michael the Archangel is the patron saint of Brussels : he will meet you everywhere, even on the lamp-posts. For the patroness, St. Gudula, see under the Cathedral.

CHAPTER II.

THE HEART OF BRUSSELS

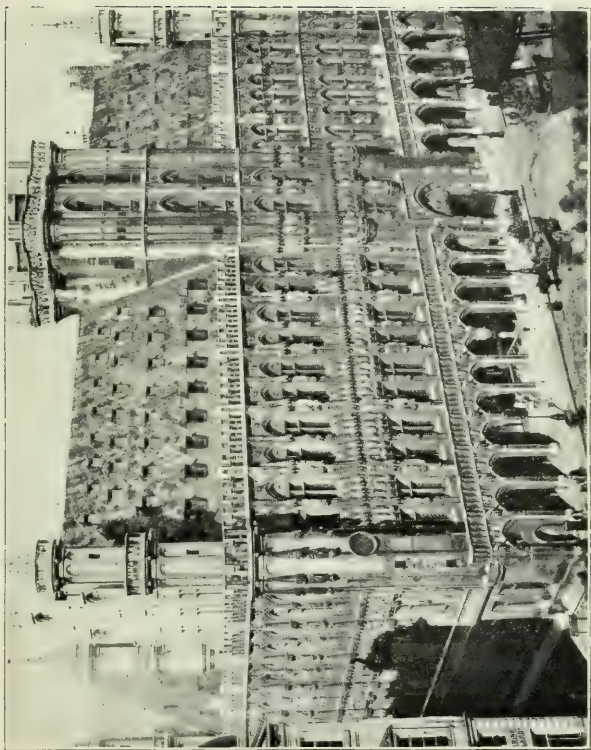
THE nucleus of Brussels, as of Paris, was formed by an island, now no longer existing. Round this islet ran two branches of the little river Senne, at present obliterated by the Inner Boulevards. Brussels, in short, has denied its parentage; the Senne, which is visible north and south of the Outer Boulevards, being covered over by arches within the whole of the Inner City.

The centre of the island is marked by the little Place St. Géry, which the reader need not trouble to visit. Here, at the end of the sixth century, St. Géry, Bishop of Cambrai and apostle of Brabant, built a small chapel, succeeded by a church, now demolished. The true centre of Brussels, however, may be conveniently taken as the existing Bourse. Close by, as the town grew, the Grand' Place or

market-place was surrounded by noble mediæval and Renaissance buildings. To this centre then, the real heart of Brussels in the Middle Ages, we first direct ourselves.

Go from your hotel to the Grand' Place. It may be reached by either of two convenient roads; from the Place Royale by the Montagne de la Cour and the Rue de la Madeleine, or from the Park by the Montagne du Parc (which takes various names as it descends), and the Galérie St. Hubert. Either route brings you out at the end of the Galérie, whence a short street to the left will land you at once in the Grand' Place, undoubtedly the finest square in Europe, and the only one which now enables us to reconstruct in imagination the other Grand's Places of Belgium and the Rhine country.

The most conspicuous building in the Place, with the tall tower and open spire, is the Hôtel-de-Ville, with one possible exception (Louvain) the handsomest in Belgium. It consists of a tapering central tower, flanked by two wings, their high-pitched roof covered with projecting windows. The ground floor is arcaded. The first and second floors have



HÔTEL DE VILLE, BRUSSELS.

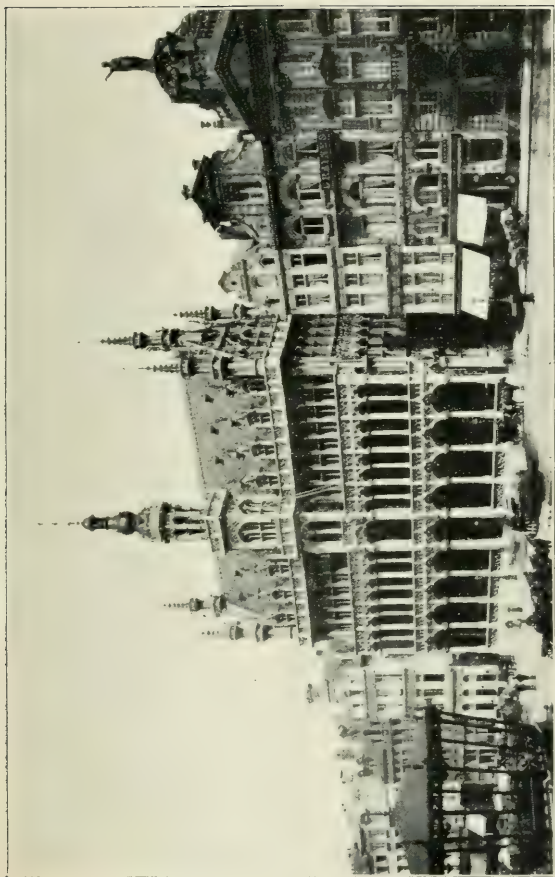
Gothic windows, altered into square frames in a portion of the building. The edifice is of different dates. The original Hôtel-de-Ville consisted only of the wing to your left, as you face it, erected in 1402. The right wing, shorter in *façade*, and architecturally somewhat different, was added in 1443. The style of the whole, save where altered, is Middle Gothic ("Decorated"). The beautiful open spire should be specially noticed. On its summit stands a colossal gilt metal figure (1454) of the Archangel Michael, patron of the city. The statues in the niches are modern, and not quite in keeping with the character of the building. Observe, over the main portal, St. Michael, patron saint of the town, with St. Sebastian, St. Christopher, St. George, and St. Géry. Below are the Cardinal Virtues. The figures above are Dukes of Brabant. Inspect the whole *façade* carefully. You will hardly find a nobler piece of civic architecture in Europe. The carved wooden door has also a figure of St. Michael. The gargoyles and the bosses near the staircase entrance to the left are likewise interesting.

Now, go round the corners to the left and

right, to inspect the equally fine *façades*, facing the Rues de l'Hôtel-de-Ville and de la Tête-d'Or. The back of the building is eighteenth century and uninteresting. You may also pass rapidly through the courtyard, which, however, has very little character. But you need not trouble to inspect the interior, unless you are an abandoned sightseer.

The other important and beautiful building which faces the Hôtel-de-Ville is the Maison du Roi, formerly used as the Halle au Pain or Broodhuis. It is of late florid Gothic, verging toward Renaissance (1514, restored), and is in three storeys, two of them arcaded. The first floor has an open gallery, like the loggia of a Venetian palace, whence ladies could view processions and ceremonies in the square below. The building terminates in a high roof, with projecting windows, and a handsome open tower and lantern. The whole has been recently rebuilt and profusely gilded. Within, is a small Communal Museum (open free daily, from ten to four). Come again often to view these two noble halls.

The third principal building (on the east side of the Square) known as the Maison



MAISON DU ROI, BRUSSELS.

des Ducs was the Public Weighing House, constructed in a debased Renaissance style, and also profusely gilded. It bears the date 1698, but is now unworthily occupied by sale rooms and shops.

The whole of the remaining space in this glorious square is surrounded by magnificent Guild Halls of the various corporations.

Beginning on the south side (that occupied by the Hôtel-de-Ville), we have, first, left, two high-gabled houses of good seventeenth-century domestic architecture. Next to them, on the right, comes the Hôtel des Brasseurs, dated 1752, and lately surmounted by a bronze equestrian statue of Charles of Lorraine. This was originally the Guild Hall of the Brewers. After that, again, rises the house known as "The Swan," belonging to the Corporation of Butchers. The small building at the corner, next the Hôtel-de-Ville, with an open loggia, now in course of restoration, is known as the Maison de l'Etoile: a gilt star surmounts its gable.

The finest group of houses, however, is that to the west side of the square (right of the Hôtel-de-Ville), unoccupied by any one prom-

inent building. Beginning on the left, we have, first, the house known as "The Fox" (Le Renard), dated 1699: it is surmounted by a figure of St. Nicholas resuscitating the three boys, and is adorned with statues of Justice and the Four Continents on its first floor. Then comes the Guild Hall of the Skippers, or Maison des Bateliers, its gable constructed somewhat like the poop of a ship, with four projecting cannon. The symbolism here is all marine — sailors above; then Neptune and his horses, etc. To the right of this, we see the house known as "La Louve," bearing as a sign Romulus and Remus with the wolf. This was originally the Guild Hall of the Archers. It shows an inscription stating that it was restored, after being burnt down, by the Confraternity of St. Sebastian (patron of archers). Its relief of the Saint with a bow is appropriate. The two remaining houses are "La Brouette," dated 1697, and "Le Sac," bearing on its gable a medallion with three faces.

The houses on the north side (that occupied by the Maison du Roi), are less interesting, except those on the extreme right. Next to

the Maison du Roi itself come two pretty little decorated houses, beyond which is the Guild Hall of the Painters, known as "The Pigeon," and that called "La Taupe," the Hall of the Tailors. The two last at the corner of the street are now in course of restoration. Several other fine houses of the same period close the vista of the streets round the corner.

This imposing group of Guild Halls dates, however, only from the end of the seventeenth century, mostly about 1697. The reason is that in 1695 the greater part of the Grand' Place was destroyed by Marshal de Villeroi during the siege. Two years later, the Guild Houses were rebuilt in the ornate and somewhat debased style of the Louis XIV. period. Fortunately, the two great mediæval buildings, which stood almost isolated, did not share the general destruction.

Continue your stroll through the Lower Town.

From the Grand' Place, take the Rue au Beurre, which leads east toward the Bourse. On your right you will pass the now uninteresting and entirely modernized Church of St. Nicolas. In its origin, however, this is one

of the oldest churches in Brussels, and though it has long lost almost every mark of antiquity, it is instructive to recognize here again (as at Ghent) the democratic patron saint of the merchants and burgesses in close proximity to their Town Hall and their Guild Houses. The Bourse itself, which faces you, is a handsome and imposing modern building. Go past its side till you reach the line of the Inner Boulevards, which lead north and south between the Gare du Nord and the Gare du Midi.

This superb line of streets, one of the finest set of modern boulevards in Europe, has been driven straight through the heart of the Old Town, and the authorities offered large money prizes for the best *façades* erected along the route. Content yourself for the moment with a glance up and down, to observe the general effect, and then continue on to your left along the Boulevard, where the first street on the right will lead you to the little Place St. Géry, now occupied by a market, but originally the centre of Old Brussels. A stroll through the neighbouring streets is interesting, past the Halles Centrales, and the modern

Church of St. Catherine, close by which stands the old Tower of St. Catherine, built into a modern block of houses. A little further on is the picturesque Tour Noire, the only remaining relic of the first fortifications of the city. You may prolong this walk to the Place du Béguinage, with a tolerable church. The quarter has no special interest, but it will serve to give you a passing idea of the primitive nucleus of mediæval Brussels.

I will interpolate here a few remarks about the more modern portion of the Old Town. The best way to see it is to take the tram along the Inner Boulevards from the Gare du Midi to the Gare du Nord. You will then pass, first, the Outer Boulevards (see later): next, right, the Palais du Midi; left, the Place d'Anneessens, with a statue of Anneessens, the intrepid and public-spirited magistrate of Brussels who was put to death in 1719 for venturing to defend the privileges of the city against the Austrian authorities. Just opposite this, you get a glimpse, to the right, of the Place Rouppe, to be noticed later. Passing the Place Fontainas, where many streets radiate, you arrive at the Bourse, already

noticed. The handsome corner building (with dome) in front of you, which forms so conspicuous an element in the prospect as you approach, is the Hôtel Continental. Just in front of it expands a small new square (Place de Brouckere) still unfinished, on which a monument is now being erected to a late burgo-master (De Brouckere). At this point, the Boulevard divides, the western branch following the course of the Senne (which emerges to light just beyond the Outer Boulevards), while the eastern branch goes straight on to the Gare du Nord, passing at the first corner a handsome narrow house with gilt summit, which won the first prize in the competition instituted by the Municipality for the best *façades* on the new line of streets.

After reaching the Gare du Nord, you can return to the Gare du Midi by an alternative line of main streets, which also cuts through the heart of the Old Town, a little to the east of the Inner Boulevards. It begins with the Rue Neuve, where a short street to the left conducts you straight to the Place des Martyrs, a white and somewhat desolate square of the eighteenth century (1775), adorned later with

a Monument to the Belgians who were killed during the War of Independence in 1830. Shortly after this (continuing the main line) you pass two covered galleries, and then arrive at the Place de la Monnaie. On your right is the handsome building of the new Post Office; on your left, the white Ionic-pillared Grand Théâtre or Théâtre de la Monnaie. You then pass between St. Nicolas on the left, and the Bourse on the right, and continue on to the Place Rouppe (ornamented with a fountain and a statue of Brussels personified) : whence the Avenue du Midi leads you straight to the Place de la Constitution, in front of the South Station.

The remainder of the western half of the town is, for the most part, poor and devoid of interest, though it contains the principal markets, hospitals, and barracks, as well as the basins for the canals which have superseded the Senne.

CHAPTER III.

THE BRUSSELS PICTURE GALLERY: HALL OF THE OLD MASTERS

I INTERPOLATE here the account of the Brussels Picture Gallery, because it is the most important object to be seen in the town, after the Grand' Place and its neighbourhood. You must pay it several visits — three at the very least — and you may as well begin early. Follow the roughly chronological order here indicated, and you will understand it very much better. Begin again next time where you left off last: but also, revisit the rooms you have already seen, to let the pictures sink into your memory. Intersperse these visits with general sightseeing in the town and neighbourhood.

The Brussels Gallery forms an excellent continuation to the works of art we have already studied at Bruges and Ghent. In the first place, it gives us some further examples of

the Old Flemish masters, of the Van Eycks and of Memling, as well as several altar-pieces belonging to the mystical religious School of the Brussels town-painter, Roger van der Weyden, who was Memling's master. These have been removed from churches at various times, and gradually collected by the present Government. It also affords us an admirable opportunity of becoming well acquainted with the masterpieces of Dierick Bouts, or Dierick of Haarlem, an early painter, Dutch by birth but Flemish by training, who was town-painter in democratic Louvain (which town may afterward be made the object of an excursion from Brussels).

But, in the second place, besides these painters of the early school, the Brussels Gallery is rich in works of the transitional period, and possesses in particular a magnificent altar-piece by Quentin Matsys, the last of the old Flemish School, and the first great precursor of the Renaissance in the Low Countries. He was practically an Antwerp man (though born at Louvain), and his place in art may more fitly be considered in the Antwerp Museum.

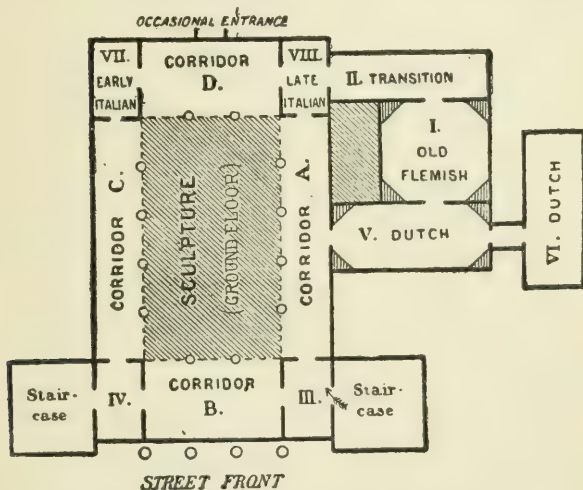
From his time on we are enabled to trace, in this Gallery, the evolution of Flemish art to its third period, the time of Rubens (also better seen at Antwerp) and his successors, the great Dutch painters, here fairly represented by Rembrandt, Frans Hals, Van der Helst, Gerard Dou, and Teniers.

In the following list of the most noteworthy works of each School, I have adhered, roughly speaking, to chronological order, but without compelling the reader unnecessarily to dance up and down the various rooms of the collection from one work to another. The Gallery itself is one of the most splendid in Europe, and it has been recently rearranged in a most satisfactory manner.

The national collection of pictures by Old Masters occupies the very handsome modern building known as the Palais des Beaux-Arts in the Rue de la Régence, immediately after passing through the Place Royale. (Four large granite columns in front: bronze sculpture groups to right and left.) See plan on opposite page.

Enter by the big door with the four large granite columns. In the vestibule, turn to the

right, and mount the staircase. Then pass through Room III. and Corridor A, to Room V. on the right, and on to Room I., the Hall of the Old Flemish Masters, which contains the most interesting works in the Gallery.



THE PICTURE GALLERY AT BRUSSELS.

You may also, if you like, pass through the collection of Sculpture in the Hall below, entering by Corridor D; in which case, turn to the left into Rooms VIII. and II., and then to the right into Room I., as above. This is

the handsomer entrance. Much of the sculpture has great merit: but being purely modern, it does not fall within the scope of these Historical Guides.

Begin in the middle of the wall, with No. 19, ** Hubert van Eyck: the two outer upper shutters from the Adoration of the Lamb at Ghent, representing Adam and Eve, whose nudity so shocked Joseph II. that he objected to their presence in a church. These fine examples of the unidealized northern nude are highly characteristic of the Van Eycks' craftsmanship. The Adam is an extremely conscientious and able rendering of an ordinary and ill-chosen model, surprisingly and almost painfully true in its fidelity to nature. The foreshortening of the foot, the minute rendering of the separate small hairs on the legs, the large-veined, every-day hands, the frank exhibition of the bones and sinews of the neck, all show the extreme northern love of realism, and the singular northern inattention to beauty. Compare this figure with the large German panels on a gold ground in the corners diagonally opposite (Nos. 141, 142), if you wish to see how great an advance in truth

of portraiture was made by the Van Eycks. The Eve is an equally faithful rendering of an uninteresting model, with protruding body and spindle legs. Above, in the lunettes, are the Offerings of Cain and Abel, and the Death of Abel, in grisaille. The backs of the shutters will be opened for you by the attendant. They exhibit, above, two Sibyls, with scrolls from their prophecies; below the central portion of the Annunciation in the total picture, with a view through the window over the town of Ghent, and the last words of the angelic message, truncated from their context. This portion of the picture, is, of course, only comprehensible by a study of the original altar-piece at Ghent.

Continue now along this wall to the right of the Adam and Eve.

24. J. Gossart, called Mabuse (1470—1541), triptych with a Glorification of the Magdalen, given by a special votary. The central panel contains the chief event in her history — the Supper at the House of Simon the Pharisee. The host and one guest are admirably represented by Flemish portraits, exquisitely robed, and reproduced in marvel-

lous detail. The figure of the Christ is, as usual, insipid. Beneath the table, the Magdalen, as central figure, with her alabaster box of ointment, kisses the feet of Christ. To the right, Judas, with his traditional red hair, and bearing the purse, asks, with a contemptuous gesture, Why this was not sold and given to the poor? In the background are the Apostles. Conspicuous amongst them is the conventional round face of St. Peter. The whole scene takes place in a richly decorated interior, with charming colouring and a finely rendered clock, curtain, and other accessories. Gossart visited Italy, and was one of the earliest Flemings to be influenced by the Italian Renaissance. You will not overlook the half-Gothic, half-Renaissance architecture, nor the chained squirrel, nor the semi-grotesque episodes in the background, very domestic and Flemish. (Moses above the Pharisee's head marks his devotion.)

The left panel has another principal event in the Magdalen's life, the Resurrection of Lazarus. Here also the Christ is insipid, but the Peter behind him, in a green robe, is finely characterized; and the John, affected. Be-

side are the Magdalen (same dress as before) and Martha, with a group of women and bystanders in singular head-dresses. In the background rises a very ideal Bethany. The right panel represents the kneeling donor (an unknown Premonstratensian abbot); on his book is written, "Mary Magdalen, pray for us." Above him is seen the floating figure of the Magdalen, clad only in her own luxuriant hair, and raised aloft by angels from her cave, the Sainte Baume, in Provence, to behold the Beatific Vision. The background has Stations of the Cross, actually copied (with the rest of the landscape) from those at the Sainte Baume, which Gossart must have visited at his patron's instance. On the backs of the wings, yet another scene in the life of the Saint, Christ and the Magdalen in the Garden. All this triptych is finely modelled and well-coloured.

57, 59, 60. Three panels attributed to Roger van der Weyden, of Tournay, town-painter of Brussels, and teacher of Memling — a highly symbolical and religious master. Scenes from the life of the Virgin. In the centre, the Presentation of the Virgin in the

Temple. The foreground is occupied by St. Joachim and St. Anna, parents of the little Virgin, who is seen mounting the regulation fifteen steps of the Temple, assisted by a somewhat unusual angel. At the head of the steps stands the High Priest. Within, the Virgins of the Lord are seen reading. To the right, still in the same panel, is the Annunciation, with the usual features, angel on the left, Madonna on the right, *prie-dieu*, bed, Annunciation lily, and arcade in the foreground. The left panel has the Circumcision; and the right, Christ among the Doctors in the Temple, with some excellent portraits in the background. (For Van der Weyden's place in art, see Conway; for the Madonna ascending the steps, "Legends of the Madonna.")

61, 62. Also attributed to Roger van der Weyden: parts of the same series. Way to Calvary and the Crucifixion. The first has the usual brutal soldiers and a suffering but not very dignified Christ. (Study for comparison with others.) Beside the Virgin kneels the donor. The second has the conventional figures of the fainting Madonna, St.

John, the Magdalen, and the other Maries: sun and moon darkened. In the distance of both, Flemish towns. (Good trees and landscape.)

124A. Good portrait by unknown (transitional) Fleming (Van Orley?), probably of a lawyer: the charters seem to indicate a secretary of Maximilian and Charles V.

126. A crowded Calvary of the German School (late fifteenth century) with an emaciated Saviour, writhing and distorted thieves, and rather wooden spectators. Observe the St. Longinus in armour on the bay horse, piercing the side of Christ, for comparison hereafter with such later conceptions as Rubens's at Antwerp. To the left is the group of the Madonna, St. John, and the two Maries. The red eyes of St. John are characteristic of this scene, and descend to Vandyck. The Maries are unmitigated German housewives. The Magdalen embraces the foot of the Cross. On the right are spectators and a brawl between soldiers. The background is full of characteristic German devils and horrors: also St. Veronica, Peter, Malchus, Judas hanging himself, etc.

Above it, 143, German School. Christ and the Apostles: gold background. Very flavourless: shows the tendencies from which the Van Eycks revolted.

By the door, 77. Insipid Flemish Virgin and Child.

Now, return along the same wall, beyond the great Van Eyck in the centre.

41. Bernard van Orley (transitional). Triptych (sawn in two), with the Patience of Job inside, and Lazarus and Dives outside. In the centre panel, the house falling upon the sons of Job. In the background, Job and his comforters: his house in flames, etc. Left panel, the flocks and herds of Job driven off by the Sabeans, with Satan before the Almighty at the summit. Right panel, Job in his last state more blessed than formerly: his comforters ask him to intercede for them. Beyond this again, the outer shutters (the panels having been sawn through): extreme left, Lazarus at the Rich Man's gate; above, his new-born soul borne aloft to Heaven. Below, cooks, servants, etc. Extreme right, the Rich Man dying, attended by his physician (compare the Dropsical Woman by

The Brussels Picture Gallery 37

Gerard Dou in the Louvre). Below, Dives in Torments (in a very Flemish Hell) calling to Lazarus. Above, Lazarus in Abraham's bosom. This is a good characteristic example of the transitional period between the early and later Flemish art, greatly influenced by the Italian Renaissance. Van Orley travelled in Italy, and imitated Raphael in composition and drawing.

Beyond it, attributed to Roger van der Weyden, 58, 63, 64 (three panels arbitrarily placed together). In the centre panel, two subjects. Left, the Nativity, elements all conventional: ruined temple, shed, ox, and ass (extremely wooden), and St. Joseph in background. (He frequently bears a candle in this scene in order to indicate that the time is night.) Right, the Adoration of the Three Kings, old, middle-aged, young, the last a Moor. St. Joseph examines, as often, the Old King's gift. Note his costume; it recurs in Flemish art. Left panel, Joseph of Arimathea with the Crown of Thorns, Nicodemus with the three nails, St. John, and the three Maries at the Sepulchre. Right panel, Entombment, with the same figures: the Crown

of Thorns and nails in the foreground. Great importance is always attached to these relics, preserved in the Sainte Chapelle and at Monza, near Milan.

At the corner, two good portraits: 27, by Holbein the Younger, of * Sir Thomas More.

127. Flagellation and Ascension, German School, with gilt backgrounds.

Beneath them, a fine Madonna, unnumbered, with child and an apple.

On either side of it, * 145, 146, beautiful soft-toned German portraits (by Beham?) of two children, Maximilian II., and his sister, Anne of Austria.

The skied pictures on this wall are only interesting as specimens of the later transitional period, when Flemish art was aiming ill at effects unnatural to it.

Continue along the wall in the same direction.

271, skied, is a Last Judgment by Floris, also transitional and useful for comparison with others elsewhere. To right and left, the Fall of the Damned and the Just Ascending recall early examples at Bruges.

By the door, 101, * portrait of Johanna of

Spain (the Mad), mother of Charles V.: fine fifteenth century work, attributed to Jacob Jansz of Haarlem.

73, 74. Excellent old Flemish portraits. Between them, 36, a Holy Family and St. Anne, with the donor, a Franciscan monk, by a feeble imitator of Memling.

Above it, 68, Scenes from the Life of the Virgin, with a donor. On the left, the Nativity. Note the conventional elements. On the right, the Circumcision. Above, Angel and patron saints.

100. * Portrait of Philippe le Beau, father of Charles V., companion to his wife opposite. Observe the collar of the Golden Fleece, and the united arms of Spain, Burgundy, etc., on his doublet. These portraits were originally the wings of a triptych.

112. Triptych, Flemish School, early sixteenth century. Centre panel, Miracle of St. Anthony of Padua and the Mule. (The Saint, carrying the Host, met a scoffer's mule, which knelt as it passed.) Above, St. Bonaventura, attired as bishop, praying. These must be the chief objects of the donor's devotion: they are also represented on the outer

wings. Right and left, the donor (whose name was Tobias), with his personal patron, St. Raphael the Archangel (accompanying the young Tobias), and his wife, with St. Margaret and the Dragon. (For Tobias and the Fish, see Book of Tobit.)

Beneath it, Patinier, a painter chiefly memorable for his landscapes (of which this is a poor example). St. Jerome in the Desert, beating his breast with a stone before a crucifix. Beside him, his cardinal's hat and lion. Not a good example of the master.

42. Tolerable portrait of a doctor, by Bernard van Orley.

56. Roger van der Weyden: head of a Woman Weeping. Perhaps a portion of a large composition, or a study for one. More likely, a copy by a pupil. Much damaged.

70. Triptych of the Flemish School (Hugo van der Goes?); centre panel, Assumption of Our Lady. Round the empty tomb are gathered the apostles; conspicuous among them, St. Peter with a censer, and St. James. Above, Our Lady taken up in a glory by Christ and the Holy Ghost, represented as like Him. In the background, her Funeral, St. Peter,

as Pope, accompanying. Note the papal dress of St. Peter; St. James holds the cross as Bishop of Jerusalem. Left wing, the chief donor, accompanied by his guardian angel and two of the apostles, one of whom holds St. Peter's tiara, as if part of the main picture. In the background, St. Thomas receiving the Holy Girdle from an Angel, a common treatment in Flemish art, though Italians make him receive it from Our Lady in person. Right wing, donor's son and wife, with guardian angel. This triptych closely resembles No. 71 (which see later), except that that picture is in one panel, instead of three. I think 71 must have been painted first, and this taken from it, but made into a triptych; which would account for the unusual flowing over of the main subject into the wings.

Beside it, unnumbered, Patinier: *Repose on the Flight into Egypt*, with fine landscape background.

49. Martin Schongauer (of Colmar, a German largely influenced by Roger van der Weyden), * *Ecce Homo*, painted like a miniature.

Above, 72, Flemish School, Head of St. John the Baptist on a charger.

47A, Patinier : another Repose on the Flight into Egypt. Observe persistence of the main elements. Notice in particular, as compared with the similar picture close by, the staff, basket, etc., in the right foreground.

35. School of Memling, perhaps by the master : a Bishop preaching : M. Fétis thinks, exhorting the Crusade in which Pope Nicolas V. wished to interest the princes of Europe after the fall of Constantinople.

18. School of Dürer : Fine and thoughtful portrait of a man, perhaps Erasmus.

Above it, 78, Flemish triptych (School of Van der Weyden) of the Adoration of the Magi, the elements in which will by this time be familiar to you. Right and left, Adoration of the Shepherds and Circumcision. The exceptional frequency of the subject of the Adoration of the Magi in the Low Countries and the Rhine district is to be accounted for by the fact that the relics of the Three Kings are preserved in Cologne Cathedral, and are there the chief object of local cult.

At the corner,

5 and 6, two good portraits by the German De Bruyn (early sixteenth century). Transitional: show Italian influence.

Between them, unknown German, *Wedding Feast at Cana*. That you may have no doubt as to the reality of the miracle, a servant is pouring water into the jars in the foreground. He is much the best portion of the picture. Behind are Christ, St. John, and Our Lady. Next to them, the bride and bridegroom. (Compare the Gerard David in the Louvre.)

Above it, 142, a very quaint St. George and St. Catherine, early German School, with gold background. St. George is stiffly clad in armour, and painfully conscious of his spindle legs, with a transfixed dragon and broken lance at his feet. St. Catherine looks extremely peevish, with a Byzantine down-drawn mouth: she holds the sword of her martyrdom, and has a fragment of her wheel showing behind her. Her face is highly characteristic of the severity and austerity of early German art. Companion piece (141) at opposite corner.

Now proceed to the next wall.

105. Tolerable triptych, Flemish School,

representing the events of the Infancy. Centre, Adoration of the Shepherds, with the usual conventional features (ruined temple, shed, ox and ass, etc.) and St. Joseph holding his candle, as often, to indicate night-time. Left, Annunciation, with the usual position of the angel reversed. Otherwise the portico and other features persist. Compare the great Van Eyck at Ghent, from which some elements here are borrowed. Right, the Circumcision. Symbolical figure of Moses on altar full of the symbolism of Van der Weyden's School. (Outer shutters, uninteresting, St. Catherine and St. Barbara.)

114. The Seven Sorrows of Mary, in grisaille, with the Mater Dolorosa in the centre. Study these Seven Sorrows: they recur.

47. Pleasing transitional Madonna, School of Van Orley, somewhat Italian in feeling, in a pretty arcade, with nice landscape background.

69. * Descent from the Cross (Van der Weyden or his School). Notice the white sheet on which the body is laid, as later in the great Rubens. Nicodemus and Joseph



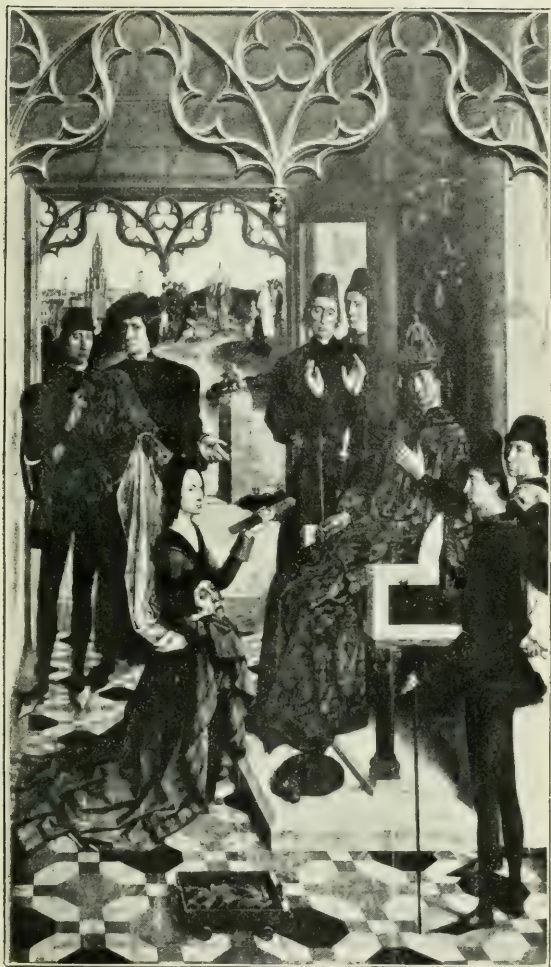
BOUTS. — JUSTICE OF EMPEROR OTHO
(First panel).

of Arimathea support the body; St. John and one of the Maries hold the fainting Madonna. Left, the Magdalen, with her long hair. By her feet, her box of ointment. Close beside it, the nails, hammer, and pincers. (M. Lafenestre, following Bode, attributes this picture to Petrus Christus, but with a query.)

3F. * Dierick Bouts of Louvain: The Last Supper. A fine and characteristic example of the town-painter of Louvain. The faces are those of peasants or small bourgeois. To the right are the donors, entering as spectators: their faces are excellent. Judas sits in front of the table. The Christ is insipid. Note the admirable work of the pavement and background. The servant is a good feature. If you have Conway with you, compare this picture with the engraving of the very similar one by Bouts at Louvain, only, the architecture there is Gothic, here Renaissance.

Above it, 80, unknown Flemish master: the Miracles of St. Benedict. He moves the great stone held down by devils, and performs several other wonders (the visit of Romanus, Maurus saving Placidus, etc.), for which see Mrs. Jameson, "Monastic Orders."

3c and 3d. ** Dierick Bouts: Two companion panels, life-size figures, known as the Justice of the Emperor Otho, and painted for the Council-Room of the Hôtel-de-Ville at Louvain, as warning to evil-doers, perjurers, or unjust magistrates. (Compare the Gerard David of the Flaying of Sisamnes in the Academy at Bruges.) It is first necessary to understand the story. During the absence of the Emperor Otho in Italy (according to tradition), his Empress made advances to a gentleman of the court, who rejected her offers. Piqued by this rebuff, the Empress denounced him to Otho on his return as having attempted to betray her honour. Otho, without further testimony, had the nobleman beheaded. His widow appeared before the Emperor's judgment-seat, bearing her husband's head in her hands, and offered to prove his innocence by the ordeal of fire. She therefore held a red-hot iron in her hand unhurt. Otho, convinced of his wife's treachery by this miraculous evidence, had the perjured Empress burned alive. The first panel to the right, represents the scene in two separate moments. Behind, the nobleman, in his shirt and with his



BOUTS. — JUSTICE OF THE EMPEROR OTHO
(Second panel).

hands tied, walks toward the place of execution, accompanied by his wife in a red dress and black hood, as well as by a Franciscan friar. In the foreground, the executioner (looking grimly stern) has just decapitated the victim, and is giving the head to the wife in a towel. The headless corpse lies on the ground before him. The neck originally spurted blood; flowers have been painted in to conceal this painful element. All round stand spectators, probably portraits of the Louvain magistrates, admirably rendered in Bouts's dry and stiff but lifelike manner. Behind them, within a walled garden belonging to a castle in the background, stand the Emperor with his sceptre and crown, and the faithless Empress. Good town and landscape to the left. The second panel, to the left, separated from this by a large triptych, represents the nobleman's wife appearing before the enthroned Otho. In her right hand she holds her husband's head; with her left she grasps the red-hot iron, unmoved. The brazier of charcoal in which it has been heated stands on the parti-coloured marble floor in the foreground. Around are several portraits of courtiers. Behind is repre-

sented the scene of the Empress burning, which closes the episode. I need not call attention to the admirable painting of the fur, the green coat, Otho's flowered red robe, the dog, the throne, and all the other accessories. This is considered Dierick Bouts's masterpiece. (Go later to Louvain to complete your idea of him.)

Between these two pictures are arranged five of the finest works in the collection.

32 and 33. Memling: ** Portraits of Willem Moreel (or Morelli), Burgomaster of Bruges, and his wife, Barbara, the same persons (Savoyards) who are represented in the St. Christopher triptych in the Academy at Bruges. Their daughter is the Sibyl Sambetha of the St. John's Hospital. Both portraits, but especially the Burgomaster's, are good, hard, dry pictures.

31. Memling: ** Triptych: perhaps painted in Italy (if I permitted myself an opinion, I would say, doubtfully by Memling). At any rate, it is for the Sforza family of Milan. Central panel, the Crucifixion, with Our Lady and St. John. Beautiful background of a fanciful Jerusalem. Sun and moon darkened.



MEMLING. — TRIPTYCH.

In the foreground kneel Francesco Sforza in armour, his wife, Bianca Visconti, and his son, Galeazzo-Maria. Behind the duke, his coat of arms. Left panel: the Nativity. In the foreground St. Francis with the Stigmata, as patron saint of Francesco, and St. Bavon with his falcon. Right panel: St. John the Baptist, as patron saint of Giovanni Galeazzo. Below, St. Catherine with her sword and wheel, and St. Barbara with her tower, two charming figures. I do not know the reason of their introduction, but they are common pendants of one another in northern art. You can get an attendant to unfasten the outer wings of the triptych for you, but they are not important. They contain, in grisaille, on the left, St. Jerome and the lion; on the right, St. George and the dragon. (The presence of St. Bavon in this enigmatic picture leads me to suppose it was painted for a church at Ghent. But what were the Sforza family doing there? Perhaps it has reference to some local business of the Sforzas in Flanders.)

55. ** Roger van der Weyden: Portrait of Charles the Bold of Burgundy, wearing the Golden Fleece. An excellent and charac-

teristic piece of workmanship. The arrow has a meaning: it is the symbol of St. Sebastian, to whom (as plague-saint) Charles made a vow in illness, and whom ever after he specially revered.

34. Memling: ** Portrait of an unknown man, which may be contrasted for its comparative softness of execution with the harder work of his master beside it. Above these: —

26. Triptych, by Heemskerck (early Dutch School), representing, Centre, the Entombment, Christ borne, as usual, by Nicodemus and Joseph of Arimathea. In front, the crown of thorns. Behind, the Magdalen; then the Madonna and St. John, the two Maries, and an unknown man holding a vase of ointment. To the left and right, the donor and his wife, with their patron saints, Peter and Mary Magdalen (keys, box of ointment).

20. Jan van Eyck (attribution doubtful; probably a later artist, perhaps Gerard David): The Adoration of the Magi. Another good example of this favourite Flemish subject. In the foreground, the Madonna and Child: one of Van Eyck's most pleasing faces (if his). Then, the Old King, kneeling; the



JAN VAN EYCK.—ADORATION OF THE MAGI.

Middle-aged King, half-kneeling; and the Young King, a Moor, with his gift, behind. (The Old King in such pictures has almost always deposited his gift.) In the background, Joseph, and the retinue of the Magi. Ruined temple, shed, ox, ass, etc., as usual.

140. ** Unknown German master (Lafenestre says, Flemish). Panel with Our Lady and Virgin Saints, what is called a "Paradise Picture," apparently painted for a church or nunnery in Cologne, and with the chief patronesses of the city churches or chapels grouped around in adoration. Our Lady, with her typical German features, sits in front, in a robe of blue, before a crimson damask curtain upheld by angels. Her face is sweetly and insipidly charming. She holds a regal court among her ladies. In front of her kneels the Magdalen, with her long hair and pot of ointment. To the left, St. Catherine of Alexandria, crowned as princess, and with her wheel embroidered in pearls on her red robe as a symbol. The Infant Christ places the ring on her finger. Further on the left, St. Cecilia with a bell, substituted in northern art (where the chimes in the belfry

were so important) for the organ which she holds in Italy. Then, St. Lucy, with her eyes in a dish, and St. Apollonia, holding her tooth in a pair of pincers. In front of these two, in a richly brocaded dress, and beautiful crown, St. Ursula, the great martyr of Cologne, with the arrows of her martyrdom lying at her feet. To Our Lady's right, St. Barbara, in a purple robe trimmed with ermine and embroidered with her tower (of three windows), offers a rose to the Infant. Her necklet is of towers. As usual in northern art, she balances St. Catherine. Beside her kneels St. Agnes, in red, with her lamb, and her ruby ring: beyond whom are St. Helena with the cross (wearing a simple Roman circlet), St. Agatha, holding her own severed breast in the pincers, and St. Cunera with the cradle and arrow, one of the martyred companions of St. Ursula. In the background, the True Vine on a trellis, the garden of roses ("is my sister, my spouse"), and a landscape of the Rhine, in which St. George kills the dragon. This is a particularly fine composition of the old German School.

3E. Dierick Bouts: * Martyrdom of St.

Sebastian. Characteristic peasant face; admirable cloak and background.

108A. Good, dry portrait, by an unknown early Flemish artist. Our Lady and an angel with a charter in the background. Observe the animals and the scenes in the background, foreshadowing later Dutch painting. (Among them, Augustus and the Sybil.)

107, 108. Fine portraits of a donor and his wife (accompanying the last), with their patron saints, Peter and Paul. The tops of all have been sawn off.

Above these, 7, a triptych, by Coninxloo. Centre, Family of St. Anne. Interesting for comparison with the great Quentin Matsys in the centre of the room. Left, Joachim's offering rejected in the Temple (small episodes behind). Right, the death of St. Anne. Come back to the central panel after you have viewed the Quentin Matsys. (The component personages are explained there.)

115. Good family group of a donor and his sons, with St. George; and his wife and daughters, with St. Barbara. (The crucifixes mark monks and nuns.)

At the corner, 141, German School. St.

Mary Magdalen and St. Thomas, on gold background. Companion piece to 142. At opposite end

13. Cranach the Elder. Hard portrait of a very Scotch-looking and Calvinistic elder.

50. School of Martin Schongauer: Christ and the Magdalen in the house of the Pharisee. Very contorted. Compare with the Gossart.

1. Amberger: German School, sixteenth century; excellent portrait of a gentleman: good beard.

29. To the left, Lombard, sixteenth century: A Last Supper. Only interesting as showing transition. Compare with Dierick Bouts.

Above it, 106. Flemish School. Mass of St. Gregory, with the Crucified Christ appearing on the altar. (Recall the Pourbus at Bruges.) A most unpleasant picture. Behind, are the elements of the Passion. Left, the donors; right, Souls in Purgatory, relieved by masses. Many minor episodes occupy the area.

37 and 75. Two Madonnas. Not very important.

43. Good portrait by Bernard van Orley.

48. Patinier: Dead Christ on the knees of the Virgin (Our Lady of the Seven Sorrows), painfully emaciated. A sword pierces Our Lady's breast (and will recur often). Around it, the rest of the Seven Sorrows. Note the landscape, characteristic of the painter.

30. Lombard: Unimportant picture, meaninglessly described as Human Misfortunes. It seems to commemorate an escape from shipwreck and from plagues by the same person. Left panel: A ship sinking; a man saved on the shore. In the background, under divine direction of an angel, he finds his lost gold in a fish's body. Right panel, He lies ill of plague, while above is seen the miracle of St. Gregory and the Angel of the Plague (Michael) sheathing his sword on the Castle of St. Angelo.

12. Coninxloo: Joachim and Anna, with the rejected offering. From them, a genealogical tree bears the Madonna and Child. To the left and right, the angel appearing to Joachim, and Joachim and Anna at the Golden

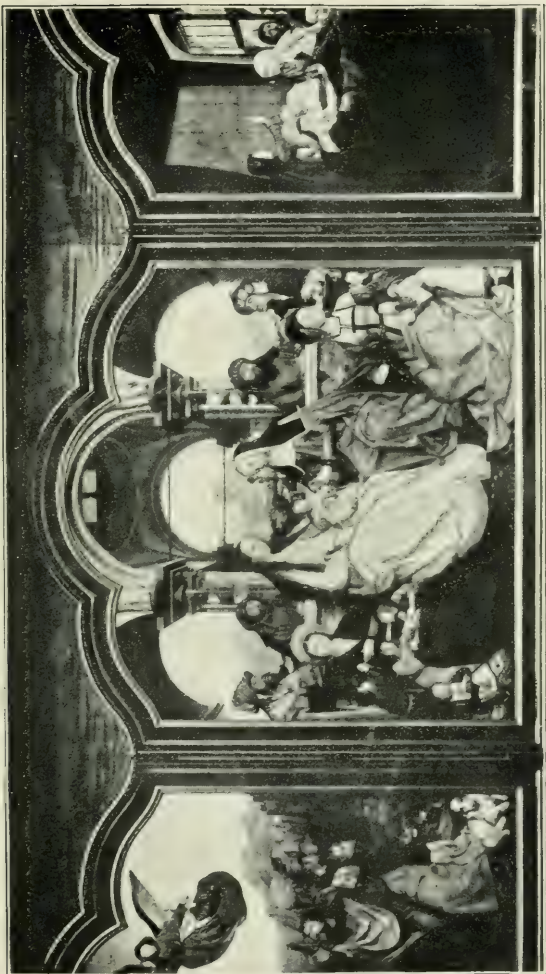
Gate. (Read up the legend.) Curious architectural setting.

40. Van Orley. Pietà, with the usual group, and family of donors. Interesting as a work of transition.

Above it, 98. Triptych, with Descent from the Cross, Flemish School. Usual figures: identify them. On the wings, to the left, Agony in the Garden, Kiss of Judas, Peter and Malchus; to the right, The Resurrection, Noli Me Tangere, Disciples at Emmaus, etc.

71. Good unknown Flemish picture of the * Assumption of Our Lady (closely resembling No. 70, which see again). The empty tomb stands in the midst, with lilies; around, St. Peter and St. James, and the other apostles; above, Our Lady ascending, borne by a duplicated figure of Christ (one standing for the Holy Ghost), in an almond-shaped glory. On the right, Her Funeral, with St. Peter wearing the triple crown; on the left, St. Thomas receiving the girdle from an angel. Compare with 70, which Lafenestre judges to be the work of a different artist.

21. Petrus Christus: * Madonna and



MATSYS. — TRIPTYCH.

Child. One of the finest Madonnas of the School of Van Eyck.

The place of honour in the centre of the room is occupied by 38, a magnificent ** triptych by Quentin Matsys, one of the noblest works of the transitional School, strangely luminous, with very characteristic and curious colouring. It represents the favourite Flemish subject of the Family of St. Anne. (It was painted for the Confraternity of St. Anne at Louvain, and stood as an altar-piece in the church of St. Pierre.) Central panel: An arcade, in the middle arch of which appears St. Anne, in red and purple (throughout), offering grapes to the Divine Child, who holds a bullfinch, and is seated on the lap of Our Lady. To her right, Mary Salome, with her two sons, James and John. To her left, Mary Cleophas, with her sons, James the Less, Simon, Thaddæus, and Joseph the Just. Behind the parapet, beside St. Anne, her husband, Joachim; and beside Mary Salome, her husband, Zebedee. Beside Our Lady, her husband, Joseph; beside Mary Cleophas, her husband, Alphæus. Beautiful blue mountain landscape. Left panel: The angel appearing

to Joachim, in a magnificent blue landscape. Joachim's dress is constant. The angel's robe is most delicious in colour. Right panel: The Death of St. Anne, with Our Lady and the other Maries in attendance. Behind, their husbands. The young Christ gives the benediction.

Now, go round to the back of the picture, to observe the outer wings. On the left, St. Joachim driven from the Temple by the High Priest. On the right (chronologically the first), Joachim and Anna (much younger), making their offerings (on marriage) to the High Priest in the Temple. (Same High Priest, younger; same dresses.) The portrait behind recalls the earlier Flemish manner; otherwise, the work is full of incipient transition to the Renaissance. Little episode of Joachim and Anna distributing alms in the background. (When the triptych is closed, this wing comes in its proper place as first of the series.)



MATSYS. — TRIPTYCH
(Outer wings).

CHAPTER IV.

THE BRUSSELS PICTURE GALLERY: THE OTHER HALLS

NOW go into the next hall, marked Room II. on the plan. This contains mainly German and Flemish pictures of the transition.

Right of the door, unknown and unnumbered, Adam and Eve. Good later Flemish nude.

125. Quaint German Annunciation.

130. Crucifixion, by an unknown German, with small figures of donors, and Rhine background.

14, 15. Cranach the Elder (German sixteenth century): * Adam and Eve. Fine specimens of the later northern nude of the early Renaissance, interesting for comparison with the cruder realism of Van Eyck. As yet, however, even the figure of Eve has rela-

tively little idealism or beauty. Excellent stag in the background.

137. Six panels: German School. Ornate, but not interesting. (1) The Lord creating Eve; in the background the Temptation. (2) Abraham, Sarah, and Isaac; in the background in three successive scenes, Abraham's Sacrifice. (3) Noah and his Family with the Ark. (4) Esau asks the Blessing of Isaac. (5) Meeting of Jacob and Esau. Note the grotesquely urban conception of the Semitic nomads. (6) The Nativity.

129. German School. Tree of Jesse, of purely symbolical interest.

28. J. Joest: St. Anne enthroned, Joseph, Our Lady, the Infant. Early transitional.

293. Van Hemessen: *Genre* piece, absurdly given the name of The Prodigal Son, by a sort of prescription, but really a Flemish tavern scene of the sort which afterward appealed to Dutch artists. A characteristic work: transitional, but with good humourous faces, especially to the right. Painters still thought all pictures must pretend to be sacred.

29. Mostart: Two stories from the life of St. Benedict. (1) The Miracle of his

dinner. (2) As a youth, he mends by prayer the dish broken by his nurse. (See Mrs. Jameson's "Monastic Orders.")

3. Lancelot Blondeel: St. Peter enthroned as Pope: in one of his usual extravagant architectural frameworks. In circles above, his Imprisonment and Crucifixion.

Close by, unnumbered, two excellent portraits.

79. Transitional Adoration of the Shepherds. Observe the growing Renaissance feeling and Italian influence.

4A. P. Brueghel the Younger: absurdly called The Census at Bethlehem. In reality a Flemish Winter Scene.

356. Sir Anthony More: * Portrait of the Duke of Alva, with the firm lips and cruel eyes of the ruthless Spaniard. One understands him.

3B. J. Bosch: Appalling Flemish Temptation of St. Anthony, with perhaps the silliest and most grotesquely repulsive devils ever painted.

387. Good portrait by Pourbus of a plump and well-fed Flemish gentleman.

4. P. Brueghel the Elder: Described as the

Massacre of the Innocents. Flemish winter. The beginning of *genre* painting.

Most of the pictures skied above these are of some interest for comparison with earlier examples of the same subjects.

152. Unknown French portrait of Edward VI. of England. Hard and dry and of little artistic value.

76. Tolerable Flemish portrait of Guillaume de Croy (Golden Fleece).

192. Another example of a later Last Judgment.

124B. Unusual combined picture of St. Jerome, uniting the subjects usually known as St. Jerome in the Desert and St. Jerome in his Study.

97. Flemish School: Annunciation. Chiefly interesting for its conventional features, and its very quaint figure of St. Mary of Egypt, with her three loaves, in the right panel.

121. Good Flemish portrait of a woman, dated 1504.

132. German Adoration of the Magi. A fragment only.

153. Aertsen: * The Dutch Cook. A

famous picture, showing well the earlier stages of Dutch *genre* development.

116. A late Flemish Virgin, with portrait of the donor, and St. Francis receiving the Stigmata. Beneath it

386. A good Pourbus. Beyond the door, 66, Flemish School (Hugo van der Goes?). Donor, a lady in a nun's dress (?), with her name-saint, St. Barbara, bearing her palm as martyr: in the background, her tower with the three windows. To balance it, 65, Her brother (?) or husband, with his patron, St. James. (Staff and scallop-shell.)

Above them, good portrait of Philip II., of the later transitional period. At the corner, Adam and Eve, showing the increased Italian influence. Compare with the two previous stages of northern nude in the Van Eyck and the Cranach. Beside it, tolerable Flemish portraits.

Above, 84, Triptych, by Jan Coninxloo, of the History of St. Nicholas. (The wings are misplaced.) Right wing (it should be left), St. Nicholas, three days old, stands up in his bath to thank God for having brought him into the world. Central panel, the young St.

Nicholas enthroned as Bishop of Myra. Left wing (should be right), The Death of St. Nicholas, with angels standing by to convey his soul to Heaven. A good transitional Flemish picture. Beneath, tolerable portraits.

Near this, skied, are four good female saints, transitional, named on labels.

355. Sir Anthony More. Portrait. Above it, an Entombment, where note again the conventional grouping.

44A. Wings of a triptych by Bernard van Orley. The centre is missing. To the left, Martyrdom of St. Matthias. To the right, The Doubting Thomas. In the background, Lazarus and Dives, and other episodes. Renaissance architecture.

155. Van Alsloot: The Procession of the Body of St. Gudula at Brussels: of the Spanish period, with the guilds named. Interest purely archæological. Each guild carries its mace and symbol. (The second part comes later.)

Beyond it

46. Portrait, of the School of Van Orley: lady with a pink, pleasing. Italian influence is obvious.

489. Portrait of a lady, by M. De Vos. Early seventeenth century, marking the latest transitional period. It belongs to a destroyed triptych.

3A. Bosch: St. Michael the Archangel conquering the devils. A hideous nightmare of a morbid and disordered imagination.

488. * Portrait by M. De Vos. Probably husband of (and pendant to) the previous one. It was the other wing of the same triptych.

45. Very Raphaellesque Holy Family, by Bernard van Orley, showing in the highest degree the Italian influence on this originally quite Flemish painter.

Above it, 92 and 92A. Portraits of the Micault family.

156. Van Alsloot: Remainder of the Procession of St. Gudula, with a quaint dragon, and the Maison du Roi in the background. Observe, near the centre, the personification of the patron, St. Michael: elsewhere are St. Christopher, Ste. Gudule, etc.

44. Two panels from a triptych by Van Orley. Centre, missing. Left, The Birth of the Virgin. Note this for the conventional features: St. Anne in bed; attendant feeding

her: bath for infant. In the background, Presentation of the Virgin in the Temple: Joachim and Anna below: the Virgin ascending: the High Priest welcoming her: the Virgins of the Lord by the side. Right, Joachim's offering rejected. In the background, the Meeting of Joachim and Anna at the Golden Gate, and the Angel foretelling the Birth of the Virgin. Compare this with the great Quentin Matsys, observing especially the money falling from the table.

354. Good strong portrait, by Sir Anthony More, of Hubert Goltzius.

518. Fine German portrait of the early seventeenth century.

Above it

2. Herri met de Bles: The Temptation of St. Anthony. Figures and landscape show Italian influence.

Now pass through Room VIII., containing chiefly late Italian and French pictures (which neglect for the present), and go on into Corridor A, to the left, overlooking the Sculpture Gallery. This takes us at once into the Later Flemish School of Rubens and his followers, whose works fill all these large corridors,

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which are admirably adapted for them. Begin to the right of the door.

315. Jordaens: Fine landscape, with city to the right. As yet, however, landscape dare not stand entirely on its own merits. Therefore, we have here in the foreground figures of Eleazar and Rebecca at the well, which retain the tradition that pictures must have some sort of sacred purpose.

507. Unknown. Interior of a picture gallery, with well-known pictures.

To the left of the door. 475. Van Thulden: Flemish Wedding Feast. Landscape is beginning to triumph now: it gets rid of all pretence of sacredness, but still retains small figures in the foreground. Landscape for landscape's sake is hardly yet dreamed of.

24. De Crayer, one of the best imitators of Rubens: * Adoration of the Shepherds, in the master's manner.

Near it, unnumbered, Jordaens: * Nymph and Satyr. (This corridor is largely given up to works by Jordaens, who was a Protestant, and preferred heathen mythological subjects to Catholic Christian ones.)

447. Snyders: seventeenth century: * Still

Life, which now begins to be painted on its own merits. This last is by the great animal painter of the Flemish School.

409. Rubens: ** Coronation of the Virgin by God the Father and the Son, the Holy Ghost hovering above in a glory. This altarpiece, for an altar of Our Lady, is a magnificent specimen of the master's rich and luminous colouring. The crimson robe of the Christ, the blue and lilac harmony on the Madonna, and the faint yellow of the Father's robe, are admirably contrasted. So are the darkness of the lower clouds and the luminosity of the upper region, recalling Titian's famous Assumption at Venice. The little boy-angels are sweet and characteristic. Here you may begin to appreciate the force, the dash, the lavish wealth of Rubens. (According to Rooses, however, the work of a pupil, touched up by the master.)

275. Good Still Life by Fyt.

Then, unnumbered, Jordaens: * Susannah and the Elders: a very Flemish and matronly Susannah. The nude of Rubens, without the glorious touch of the master: but a good picture.

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417. Fine * portrait, by Rubens, of a fair man (J. C. de Cordes).

Then, unnumbered, Study by the same for the ceiling in Whitehall.

418. Rubens: * Portrait: Wife of the last: in his finest and richest portrait manner, which contrasts in many ways with his larger and freer allegorical style. (Fromentin thinks poorly of it.)

414. Rubens: An unimpressive little Martyrdom of St. Ursula.

Above it, an Adoration of the Magi, by Herreyns: Interesting only as showing the persistence of the School into the eighteenth century.

310. Jordaens: * An Allegory of Abundance. Studies from the nude in the style of the School: meritorious.

259. Du Chatel: Quaint little portraits of the seventeenth century.

Pass the door of the Dutch School. Beyond it, more Still Life, excellently painted.

311. Jordaens: Very Flemish * family group, with a somewhat superfluous satyr. (Subject nominally taken from the fable of the Satyr and the Wayfarer.)

344. Vandermeulen: View of Tournay and landscape, with the siege by Louis XIV. introduced for the sake of figures in the foreground.

Above it, De Crayer: St. Anthony and St. Paul the Hermit. Interesting for persistence of the typical figures.

The other pictures in this corridor are, I think, self-explanatory.

Now enter Room III. to the left of the door.

412. Rubens: ** Charming little Madonna and Child (called "Our Lady of the Forget-me-not"), in a garden of roses (the landscape by J. Brueghel). One of his best small pictures, in a careful style.

Still Life, by Snyders. In the corner, four Fine * Heads of Negroes, a study for the Magi, by Rubens. Not caricatured, but full of genuine negro character.

220. Good portrait by Philippe de Champaigne.

419. Splendid * portrait by Rubens: (according to Rooses, by Van Dyck).

This room also contains several fine pictures by Teniers (father or son) and other late



TENIERS. — THE FIVE SENSES.

Flemish painters, deserving of attention, but needing no explanation. (Portraits, picture gallery, etc.) Do not imagine because I pass them by that you need not look at them.

Now enter Corridor B. To the right of door, 476. A. van Utrecht: One of the favourite Dutch kitchen scenes, well painted.

255. Van Diepenbeeck: St. Francis praying.

Left of the door, good works by De Crayer and others.

339. P. Meert, good portraits.

In the centre, 407, Rubens: ** Assumption, High Altar-piece from the Carmelite Church in Brussels. A fine picture, of Rubens's early period, smooth of surface and relatively careful, with the Apostles looking into the empty tomb, whence women are picking roses (See "Legends of the Madonna"). To the right, the youthful figure of St. Thomas, stretching his hands. Observe the fine contrast of colour between the lower and upper portions. This is a noble specimen of the master's bold and dramatic treatment, but without his later ease of execution.

265. Van Dyck (the greatest pupil of

Rubens, leading us on to the later Dutch School). * St. Francis receiving the Stigmata. From the Franciscan Capuchin Church in Brussels.

490. * Good portraits, by C. de Vos, of himself and his family.

264. Companion to 265. Another Franciscan picture by Van Dyck. * St. Anthony of Padua holding the Infant Jesus. (In neither is he seen to great advantage.)

239. De Crayer: St. Anthony, with his pig and staff, and St. Paul the Hermit, in his robe of palm-leaves, fed by a raven. In the background, the Death of St. Paul; two lions dig his grave. On the right, below, late figure of donor, seldom so introduced at this period. Jay in the background. Good landscape.

Enter Room IV., with landscapes and still life of the later period. One by * Rubens near the centre. Good * family group of the Van Vilsteren household, by Van Dyck. Flower-pieces by Seghers and others.

266. Fine Van Dyck, ** portrait of an Antwerp magistrate.

The room also contains several pictures worthy of note, but too modern in tone to

need explanation. Observe that landscape has now almost vindicated its right to be heard alone, though figures in the foreground are still considered more or less necessary.

Now enter Corridor C, which contains good pictures of the Later Flemish School.

482. Otto van Veen (Rubens's master: of whom I shall say more at Antwerp). Holy Family, with St. Francis, left, and St. Catherine, right (Sword and Wheel). The Infant Christ puts the ring on her finger. Influence of Titian obvious.

Unnumbered, Janssens: Our Lady appearing to St. Bernard.

Stag Hunt by Snyders.

411. Rubens; * Martyrdom of the local Bishop, St. Lieven. His tongue is torn out and given to dogs. Very savage pagans; rearing horse; and characteristic angels, with celestial scene. In Rubens's less pleasing "allegorical" manner. Plenty of force, but too fiercely bustling.

Paul de Vos: Horse and wolves. Full of spirit.

415. Rubens: Fine portrait of the Archduke Albert.

413. Rubens: Venus in the Forge of Vulcan. A made-up picture. Splendid studies of the exuberant nude by Rubens; with effects of light and shade in a smithy, added in the late seventeenth century to make up for a lost portion.

416. Rubens: Companion portrait of the Infanta Isabella, wife of 415.

406. Rubens: * Painfully un-Christian subject: mainly by a pupil, re-touched by the master: The Saviour about to destroy the World, which is protected by St. Francis and Our Lady. A strange method by which a votary seeks to impress his devotion to his own patrons. Behind, burning towns, murder, etc.

405. Rubens: * The Way to Calvary. (Almost all these large Rubenses are from High Altars.) In the foreground the two thieves; then Christ falling, and a very Flemish and high-born St. Veronica unconcernedly wiping his forehead. Our Lady faints close by, supported by St. John. St. Longinus mounted, and Roman soldiers. The composition somewhat sketchy, but immensely vigorous. A gorgeous pageant, it wholly lacks pathos.

410. Rubens: ** Adoration of the Magi (Altar-piece of the Capuchin Church at Tournay). One of his noblest works, magnificently and opulently coloured. The subject was one he often painted. Note still the Three Kings, representing the three ages and continents, but, oh, how transfigured! In their suite are Moors and other Orientals. Behind, St. Joseph with flambeaux, representing the earlier candle. This is a painting in Rubens's best Grand Seigneur manner — vast, throbbing, concentrated. He thinks of a Nativity as taking place with all the pomp and ceremony of the courts which he frequented. Charming pages in the foreground.

Then flowers, hunting scenes, etc., requiring no comment.

408. Rubens (much restored): * Christ on the knees of Our Lady. A noble composition, greatly injured. In the foreground kneels the Magdalen (her hair falling ungracefully), with the nails and Crown of Thorns. Notice always her abundant locks. To the right, St. Francis, with the Stigmata, bends over in adoration (a Franciscan picture). To the left, very fleshy angels (Antwerp models)

hold the instruments of the Passion. White sheet and dead flesh in their usual strong combination. (Painted for the Franciscan Capuchins of Brussels.)

The De Crayers, close by, contrast in the comparative crudity of their colour with the splendid harmonies of the master.

236. De Crayer. The Martyrdom of St. Blaise. Shows him combed with a wool-carder.

Now pass through Room VII. (with Italian pictures to be considered later) and enter Corridor D. Right of door, nothing that requires comment, save

205. Philip de Champaigne: Presentation in the Temple, with characteristic crude French colouring.

Left of door, 243, De Crayer: Fraternity of Crossbowmen, with their patroness, the Madonna.

158. J. D'Arthois: Landscape, now absolutely emancipated from the superstition of figures.

Right and left of central door, good saints, by De Crayer. Beneath them, excellent landscapes.

237. De Crayer : * Assumption of St. Catherine, with her wheel and sword. A fine picture, in which De Crayer approaches very near Rubens. In the foreground are St. Augustine with the flaming heart; St. Gregory, habited as Pope; St. Ambrose, and St. Jerome, — the four Doctors of the Church, with other saints, contemplating devoutly the glory of St. Catherine.

The remaining pictures in this room can be inspected by the visitor without need for explanation.

It is interesting to stand by the balustrade, here, above the sculpture gallery, not only for the general outlook upon the handsome hall, but also to note how the colour of the Rubenses stands out at a distance among the other pictures.

Now, go on through Room VIII. to Corridor A, reaching on the left, Room V., containing the Dutch Masters. On these, for the most part, I shall have little to say. Their landscapes, flower-pieces, and portraits are admirable, indeed, but they are of the sort which explain themselves at sight, and need rather for their appreciation critical faculty than

external knowledge. Begin on the left of the door.

395. Van Ravestein, capital portrait.

333B. Nicolas Maes: Good portrait of a seventeenth century lady.

325. Leerman's Crucifixion, finely executed.

Beyond it, good landscape or flower-pieces, etc., by Cuyp, De Heem, and Isaac van Ostade.

456. St. Pierre at Louvain.

483. Van der Velde, junior: Shipping on the Zuyder Zee. The Dutch interest in the sea begins to make itself felt.

500. Good hunting scene by Wouwerman.

Near it, unnumbered and unnamed, fine portrait by Van der Helst.

331C. ** Admirable figure of an old woman fallen asleep over her reading, by Nicolas Maes.

333C. * Good portrait by the same.

294. Hobbema: * The Wood at Haarlem. Characteristic Dutch landscape.

331B. * Fine portrait by Luttichuys.

184. Bol: * Portrait of a mathematician and anatomist. One of the painter's master-pieces.

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346. Beneath it. Van Mieris: Susannah and the Elders. Frankly anachronistic.

308 is a fine * landscape with cattle, by Karel du Jardin.

424. Excellent * sea piece, by Jacob Ruysdael, representing the Lake of Haarlem in a storm. Good foam.

I pass by, on the same wall, many meritorious Dutch works which cannot fail to strike the observer.

End wall,

181. Admirable * portrait by Bol. Near it, good still life and flower-pieces.

182. Bol: * Portrait of a lady, probably wife of the last. On either side 350, 351, characteristic tavern scenes by Molinaer.

Right wall,

261. Similar village scene of a Kermesse, by Dusart.

333. Admirable * portrait by Nicolas Maes.

423. One of Jacob Ruysdael's finest landscapes, with ruined tower.

284. Fruit piece by De Heem. One of his finest.

Unnumbered, Brekelenkamp: * Seamstresses, with high lights recalling Gerard

Dou. Beyond these, a number of fine and characteristic Dutch landscapes or figure-pieces, needing little comment.

249. Albert Cuyp: * Cows. Excellent.

307. * Delicately luminous piece by Karel du Jardin, "L'Avant-garde du Convoi."

292A. Portrait by Van der Helst. Not in his best manner.

253. Van Delen: Excellent architectural piece, with good * portraits in the foreground, painted in later by Emmanuel Biset.

258. Gerard Dou: ** The artist drawing a Cupid by lamplight. One of his finest studies in light and shade. It should be looked at long and carefully.

On either side of it, delicate small pieces by Steen, A. van Ostade, and Dietrich.

184A. * Good portrait by Bol.

333A. * Portrait by Maes. Fine and audacious in colouring. Round it, good Wouwer-mans and Ruysdaels.

Do not imagine because I give little space to the pictures in this room that they are not therefore important. As works of art, many of them are of the first value; but they do not require that kind of explanation which it

is the particular province of these Guides to afford.

Now, pass through the small passage to Room VI., containing works also by the Dutch Masters, the finest of which are here exhibited.

Left of the door,

317 and 316. De Keyser: Two fine portraits of women.

496. Excellent still life by Jan Weenix.

376. Portraits by Palamedes, arranged as a musical party.

Above these, unnumbered.

Brakenburgh: The Pretty Hostess.

352. Molyn the Elder: Town fête by night. Good effect of light.

177A. Fruit and still life, by Van Beyeren.

503. Landscape, by Wynants.

470A. ** Exquisite miniature portrait, by Ter Burg, which should be inspected closely.

364A. Van der Neer: The Burning of Dordrecht. A lurid small piece.

493. A. de Voys: The Jolly Drinker. Highly characteristic of Dutch sentiment.

The other still life and fruit or flower pieces on this wall need no comment.

End wall,

495. Weenix: Dutch lady dressing, with good effects of light and colour.

283. Frans Hals: ** Portrait of W. van Heythuysen. One of his finest works. Broadly executed, and full of dash and bravado.

343. Metsu: * One of his favourite scenes between an officer and a lady, exquisitely painted. A light lunch. Look closely into it.

498. De Witte: Fine architectural church interior. Above it,

295. * Peacock and other birds, by Hondcoeter, who painted almost exclusively similar subjects. The solitary feather in the foreground recalls his famous masterpiece at The Hague.

332. Maes: ** Old woman reading.

Above these, tolerable portraits by Van der Helst.

455. * One of Jan Steen's most characteristic pieces of Batavian humour. A Dutch lover offering affection's gift, in the shape of a herring and two leeks, to a lady no longer in her first youth. Behind, her unconscious husband. The painting of every detail is full



HALS. — PORTRAIT OF W. VAN HEYTHUYSEN.

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of the best Dutch merits, and the tone of the whole frankly repulsive.

Right wall. Several excellent bits of still life or landscape.

282. Frans Hals: ** Splendid portrait of Professor Hoornebeck of Leyden. Extremely vivacious and rapidly handled.

293A. * One of Hobbema's most famous mills.

397A. Excellent portrait by Rembrandt.

Above it 166. Storm at Sea, by Backhuysen.

Unnumbered, Paul Potter: * Pigs. Admirably piggy.

200A. Van der Capelle: Calm sea, with excellent fishing-boats.

End wall,

296. More of Hondecoeter's unimpeachable * poultry.

397. ** Splendid portrait by Rembrandt ("L'Homme au grand chapeau"). An excellent and characteristic example of his art. The light and shade, the painting of the hair, and the masterly handling of the robe are all in the great painter's noblest manner.

425. Capital * water scene, by S. van Ruysdael: a ferry on the Meuse.

297. Hondecoeter. More poultry, this time dead, with realistic nails, and other little tricks to catch the great public.

183. Bol: ** Excellent portrait of Saskia, wife of Rembrandt.

452. A very characteristic and excellent Jan Steen, known as * The Rhetoricians, — that is to say, members of a Literary Club or Debating Society, one of whom is engaged in reading his prize verses to a not too appreciative audience outside. Even here, however, Jan cannot omit his favourite touch of coarse Dutch love-making, with a tavern-girl introduced out of pure perversity.

Now, return through Corridors A and D to Room VII., containing the early Italian pictures. Few of these are of much value, and as they are not connected with Flanders or Brabant, I will not enlarge upon them. Right of door,

148. An early Italian Adoration of the Magi, where you may compare the Three Kings, Joseph with the gift, the ox and ass, etc., with Flemish examples.



JAN STEEN. — THE RHETORICIANS.

149 is a characteristic example of St. Francis receiving the Stigmata. Study it for comparison with the Rubens at Ghent, and others.

147 is a set of panels containing events in the History of Our Lady. I give the subjects, running along the top row first, with necessary brevity: Joachim expelled from the Temple; Warned by the Angel; Anna warned by the Angel; Meeting of Joachim and Anna at the Golden Gate; Birth of the Virgin; Presentation of the Virgin in the Temple; The Nativity; Adoration of the Magi; Christ found in the Temple; Miracle at Cana; Raising of Lazarus; Death of the Virgin, with Christ receiving her soul as a new-born baby. All these may be studied as early examples of the subjects they represent. Above them, 23 and 151; two Crucifixions of various ages.

17. Good characteristic Carlo Crivelli of St. Francis with the Stigmata.

154. Adam and Eve. Albani.

Above it, a tolerable Veronese of * Juno scattering wealth into the lap of Venice, St. Mark's lion beside her.

16. Beautiful Carlo Crivelli of * Our Lady

and Child. This picture and No. 17 are parts of a large altar-piece, the main portion of which, a Pietà, is in the National Gallery in London.

478. Vannuchi (*not* Perugino) : Leda and the Swan.

227 is a good portrait of Mary of Austria.

146A. A tolerable Marriage of the Virgin.

401. Tintoretto : Portrait of a Venetian gentleman.

402. Another by the same.

477. Perugino : Madonna and Child, with the infant St. John of Florence, in a frame of Della Robbia work. This is one of the best Italian pictures in this Gallery, but not a good example. Near it, School of Mantegna, Christ and St. Thomas with St. John the Baptist.

Room VIII., opposite, also contains later Italian pictures, with a few French.

400 is a Martyrdom of St. Mark, by Tintoretto.

199 is a Holy Family, by Paolo Veronese, with St. Theresa and St. Catherine.

198. By the same. Adoration of the Shepherds.

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The other works in the room do not call for notice.

If you want further information about the pictures in the Brussels Gallery, you will find it in Lafenestre and Richtenberger's "La Belgique," in the series of "La Peinture en Europe."

CHAPTER V.

THE CATHEDRAL OF BRUSSELS

THE Cathedral of Brussels is dedicated to St. Gudula or Ste. Gudule, and to St. Michael the Archangel. Ste. Gudule is a holy person who takes us back to the earlier ages of Christianity among the Middle Franks. She was a member of the family of Pepin d'Heristal, the kinsman of Charlemagne, and she died about 712. She became a nun at Nivelles under her aunt, St. Gertrude. The only fact of importance known as to her life is that she used to rise early, in order to pay her devotions at a distant church, whither she guided her steps by the aid of a lantern. Satan frequently extinguished this light, desiring to lead her feet astray, but the prayers of the saint as often rekindled it. Hence she is usually represented carrying a lantern, with

the devil beside her, who endeavours to blow it out.

In the tenth century, the body of Ste. Gudule was brought to Brussels from Morseel; and in the eleventh (1047), Lambert, Count of Louvain, built a church on this site above it: but the existing building, still containing the body of the saint, was not begun till 1220.

More important, however, than Ste. Gudule, in the later history of Brussels Cathedral, is the painful mediæval incident of the Stolen Hosts. The Jew-baiting of the fourteenth century led to a story that on Good Friday, 1370, certain impious Jews had stolen sixteen consecrated Hosts from the Cathedral, and sacrilegiously transfixed them with knives in their synagogue. The Hosts miraculously bled, which so alarmed the Jews that they restored them to the altar. Their sacrilege was discovered by the aid of an accomplice, and on this evidence several Jews were burned alive, and the rest banished from Brabant for ever. A chapel on the site of the synagogue still commemorates the event, and the Miracle of the Hosts (as it is called) gives rise to several works of art now remaining in the

Cathedral. An annual ceremony (on the Sunday after the 15th of July) keeps green the memory of the miraculous bleeding: the identical wafers are then exhibited.

Approach the Cathedral, if possible, from the direction of the Grand' Place. It is built so as to be first seen from this side, and naturally turns its main West Front toward the older city. Go to it, therefore, by the street known as the Rue de la Montagne and the short (modern) Rue Ste. Gudule, which lead straight up to the handsome (recent) staircase and platform. The building loses much by being approached sideways, as is usually the case, from the Upper Town, which did not exist at all in this direction when the Cathedral was built. Consider it in relation to the nucleus in the valley.

First examine the exterior. The accompanying rough plan will sufficiently explain its various portions.

The *façade* has two tall towers, and a rather low gable-end, with large West Window. In style, it approaches rather to German than to French Gothic. Over the Principal Entrance are (restored) figures of the Trinity, sur-



FAÇADE OF THE CATHEDRAL, BRUSSELS.

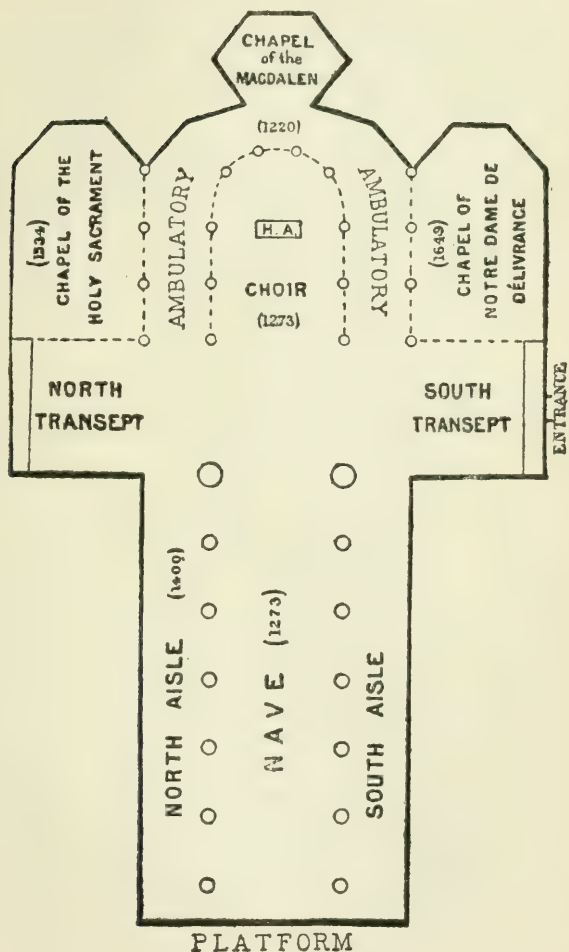
rounded by angels, with the Twelve Apostles, each bearing his symbol or the instruments of his martyrdom. Below, on the central pillar, the Three Magi, the middle one a Moor. High up on the gable-end is the figure of Ste. Gudule, the human patron, with the Devil endeavouring to extinguish her lantern. Above her is the other and angelic patron, St. Michael. (These two figures also occur on the middle of the carved wooden doors.) At the sides, two bishops, probably St. Géry and St. Amand. Though the sculpture is modern, it is of interest from the point of view of symbolism. The left portal has St. Joachim, St. Anne, and the education of the Virgin. The right portal has St. Joseph and Our Lady with the Divine Infant.

Now, go round the building to the right, to observe its arrangement. You pass first the chapels or bays of the south aisle, with weather-beaten sculpture, and then reach the slightly projecting south transept. Beyond the south portal, the choir is hidden by the addition of a large projecting chapel (that of Notre-Dame de Délivrance), whose architecture will be better understood from the

interior. At the east end, you get a good view of the Gothic choir and apse, with its external chapels and flying buttresses. The extreme East point is occupied by the ugly little hexagonal rococo Chapel of the Magdalen, a hideous addition of the eighteenth century. Still passing round in the same direction, you arrive at a second projecting chapel (du Saint Sacrement), which balances the first. The best general view is obtained from the north side, taking in the beautiful porch of the north transept. (The handsome Louis XVI. building opposite is the Banque Nationale.)

Visit the interior between twelve and four, when the doors are closed, but will be opened for you by a sacristan in the south portal, at a charge of fifty centimes per head. You will then be able to inspect the whole place peaceably at your leisure. Take your opera-glasses.

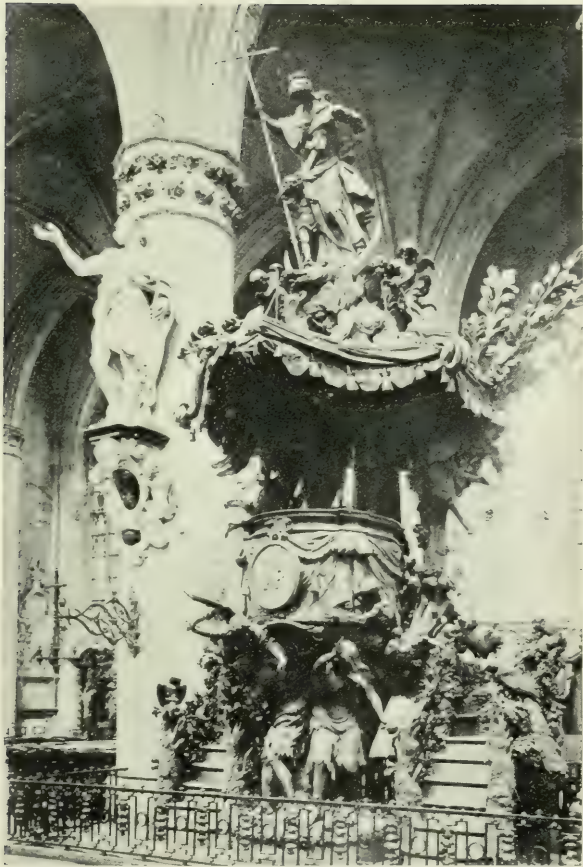
The Cathedral as an interior is disappointing. It contains no pictures of any importance, and its architecture is less striking within than without. The stained glass, indeed, is famous; none of it, however, is mediæval. The best windows date only from the High Renais-



sance; the remainder are seventeenth century or modern.

Walk first into the centre of the church, where you can gain a good idea of the high choir, with its apse and triforium of graceful Early Gothic architecture, as well as of the short transepts, the two additional chapels, right and left, the nave and single aisles, and the great west window.

Now, begin the tour of the church with the south aisle, to the left as you enter. The glass here is modern. It represents the story of the Stolen Hosts, some of the subjects being difficult to decipher. We see the Jew bribing a Christian, who removes the Hosts in a monstrance: then the Christian departing from the Jewish Synagogue with his ill-gotten gains. The third window I do not understand. After that, we see the Jews betrayed by one of their number; the Miracle of the Blood, with their horror and astonishment; the Recovery of the Hosts; and in the north aisle, their Return to the Church in procession, and the various miracles afterward wrought by them. I cannot pretend to have deciphered all these accurately. The



VERBRUGGEN. — PULPIT IN THE CATHEDRAL, BRUSSELS.

nave has the usual Flemish figures of the Twelve Apostles set against the piers, most of them of the seventeenth century. The great west window has the Last Judgment, by Floris, a poor composition, overcrowded with indistinguishable figures.

The pulpit, by Verbruggen, is one of the usual unspeakable abominations of seventeenth century wood-carving. Below are Adam and Eve driven from Paradise: above, on the canopy, the Virgin and Infant Saviour wound the serpent's head with the cross: the Tree of Life, supporting the actual platform, gives shelter to incredible birds and animals. This ugly object was made for the Jesuits' Church at Louvain, and given to the Cathedral by Maria Theresa on the suppression of the Society of Jesus.

Return to the transepts. The window in the north transept represents Charles V., kneeling, attended by his patron, Charlemagne, who was a canonized saint, but who bears the sword and orb of empire. Behind him, Charles's wife, Isabella, with her patroness, St. Elizabeth of Hungary, holding the crown. This window, erected in 1538, from designs by Bernard

van Orley, was the gift of the Emperor. That in the south transept represents the Holy Trinity, with King Louis of Hungary kneeling in adoration, attended by his patron, St. Louis of France. Behind him is his Queen, Marie (sister of Charles V.), with her patron, the Blessed Virgin. This window also is by Van Orley.

Now, enter the chapel by the north transept, that of the Holy Sacrament, erected in 1535—39, in honour of the Miraculous (Stolen) Hosts, which are still preserved here, and which are carried in procession annually on the Sunday following the 15th of July. The windows in this chapel, each of which bears its date above, were placed in it immediately after its erection, and are the best in the Cathedral. They exhibit the style of the Transitional Renaissance. Each window shows, above, the story of the Stolen Hosts, with, below, the various donors and their patrons. First window as you enter: Above, the Bribery: below, King John III. of Portugal with his patron, St. John-Baptist; and Queen Catherine, his wife (sister of Charles V.), with her patron, St. Catherine, holding

her sword of martyrdom and trampling on the tyrant Maximin (all by Michael Coxcie). Second window: above, the Hosts insulted in the Synagogue: below, Louis of Hungary, with his patron, St. Louis; and Marie, his wife (sister of Charles V.), with her patroness, Our Lady (Coxcie). Third window: above, same subject as in the third of the south aisle — perhaps the attack on the Jews: below, Francis I. of France, with his patron, St. Francis, receiving the Stigmata; behind him, Eleonora, his wife (sister of Charles V.), with her patroness, St. Helena (Bernard van Orley). Fourth window: above, Denunciation of the Jews: below, Ferdinand, brother of Charles V., with his patron, St. Ferdinand; and his wife, Anne, with her patron, St. Anna (Bernard van Orley). The end window represents the Adoration of the Holy Sacrament, and of the Lamb that was slain, in a composition suggested by the Van Eyck at Ghent. Below, to the left are an Emperor and Empress (Charles V. and Isabella), a king and queen, and other representatives of the world secular: to the right are a pope, a cardinal, bishops, prophets, and other rep-

representatives of the church or the world ecclesiastical.

Now, proceed to the opposite chapel, by the south transept, that of Our Lady of Deliverance (*Notre-Dame de Délivrance*). This chapel was erected in 1649—53, to balance that in the north transept. Its windows, made after designs by Van Thulden, in 1656, represent the continued decadence of the art of glass-painting. The subjects are taken from the History of Our Lady, above, with the donors and their patrons, princes of the House of Austria, below. Unlike the last, the subjects here begin at the inner end, near the altar. First window: the Presentation of Our Lady in the Temple. She mounts the steps to the High Priest: below are St. Joachim and St. Anna. Second window: The Marriage of the Virgin. Third window: The Annunciation, with the Angel Gabriel and the Dove descending in a glory. Fourth window: The Visitation of Mary to Elizabeth: the figure of Mary, in its odd hat, taken from the Rubens in Antwerp Cathedral. The Austrian Princes and Princesses below, in the insipid taste of the seventeenth century, have commemorated

their own names so legibly on the bases that I need not enumerate them.

Now, return to the north transept, to make the tour of the ambulatory. At the entrance to the apse, left, is a colossal statue of the patroness, Ste. Gudule, with the Devil under her feet. The stained glass of the apse is good modern. Notice the fine pillars to your right. The hexagonal rococo Chapel of St. Mary Magdalen, at the end of the apse, has modern windows of, left and right, the two patrons, and St. Michael and St. Gudula, the latter with the lantern and Devil: and, Centre, the Trinity. Exit from the apse: left, gilded statue of the other patron, St. Michael, to balance the St. Gudula. Beside it, curious wooden Easter Sepulchre, with Nicodemus, Joseph of Arimathea, the Mater Dolorosa, and the Maries. Above it, the Risen Christ, with Roman soldiers on the pediment. Fine view from near this point of the Choir and Transepts.

The high choir has in its apse stained-glass windows (use your opera-glass), representing Our Lady, and the patron saints, with various kings and queens in adoration (middle of the

sixteenth century). The portraits are (1) Maximilian and Mary of Burgundy: (2) Philippe le Beau, their son, with his wife, Johanna the Mad, of Castile: (3) Charles V. and his brother Ferdinand, sons of Phillippe: (4) Philip II. of Spain, son of Charles V., with his second wife. The architecture here is Early Gothic and interesting.

CHAPTER VI.

THE UPPER TOWN

FROM the Grand' Place, two main lines of streets lead toward the Upper Town. The first, which we have already followed, runs straight to the Cathedral; the second, known as the Rue de la Madeleine and then as the Montagne de la Cour, mounts the hill to the Place Royale.

The city of the merchants lay about the Hôtel-de-Ville, the Senne, and the old navigation. The town and the court of the Counts of Louvain and Dukes of Brabant clustered about the Castle on the high ground overlooking the Lower City. On this hill, the Caudenberg, the Counts of Louvain built their first palace, close to what is now the Place Royale. Their castle was burnt down in 1731, but the neighbourhood has ever since been the seat of the Belgian court for the time being —

Burgundian, Austrian, Dutch, or Coburger. All this quarter, however, has been so greatly altered by modern "improvements" that scarcely a relic of antiquity is now left in it, with the exception of a few mediæval churches.

In spite of the competition of the Central or Inner Boulevards, the Montagne de la Cour, which mounts directly from the Grand' Place to the Cour (the residence of the Dukes or afterward of the Emperors and the Austrian Viceroy), still remains the principal street for shopping in Brussels. It takes one straight into the Place Royale, one of the finest modern squares in Europe, occupying in part the site of the old Castle. Its centre is filled by the famous * statue of Godfrey de Bouillon by Simonis: the great Crusader is represented on horseback, waving his banner, and crying his celebrated cry of "Dieu le veut!" The unimpressive Church, with Corinthian pillars, a crude fresco in the pediment, and a green cupola, which faces you as you enter, is St. Jacques sur Caudenberg. To right and left you open up vistas of the Rue de la Régence and the Rue Royale. The former is closed by the huge mass of the new Palais de Justice.



PALAIS DE JUSTICE, BRUSSELS.



The latter ends in the great domed church of Ste. Marie de Schaerbeck.

In order to gain a proper conception of the Upper Town, one of the best-arranged in Europe, you must take the Place Royale and the Ancienne Cour (just below it) as your starting-point. The Place, the Park, and the streets about them were all laid out, under Austrian rule, at the end of the eighteenth century (1774) by the architect Guimard, who thus made Brussels into the handsome town we now see it. Turning to the right from the Place Royale, toward the Rue de la Régence, you come first to the gateway of a courtyard, guarded by sentinels. Disregarding these, push past them into the court as if the place belonged to you. The quadrangle you have entered is the site of the old Palace of the Dukes of Brabant, for which the present building, known as the Ancienne Cour, was substituted by the Austrian Stadtholders in 1731 after the great fire. The first building to your left is occupied by the Royal Museum and Library. The portion of the building at the end of the court, in a semicircular recess, contains the Modern Picture Gallery (open daily

from ten to four, free). In this gallery are collected the chief works of the modern Belgian School of Painters, which the tourist should not omit to study, but a full description of which lies wholly outside the scope of these Guide Books.

This modern Belgian School was started in Antwerp, after the Revolution of 1830. It answered at first to the romantic movement in France (headed by Delaroche, Géricault, and others), but the Belgian painters dealt mainly in historical pictures drawn from the struggles for liberty in their own country. The most distinguished of these "romantic" Belgian artists were Louis Gallait and Edouard de Bièvre, whose chief national works are to be seen in this gallery. Though they belong to a type which now strikes us as mannered and artificial, not to say insipid, they may help to impress historical facts on the spectator's memory. A very different side of the national movement will meet us at Antwerp. The later Belgian School has been gradually swamped by Parisian tendencies.

Returning to the Place Royale, and continuing along the Rue de la Régence, the first



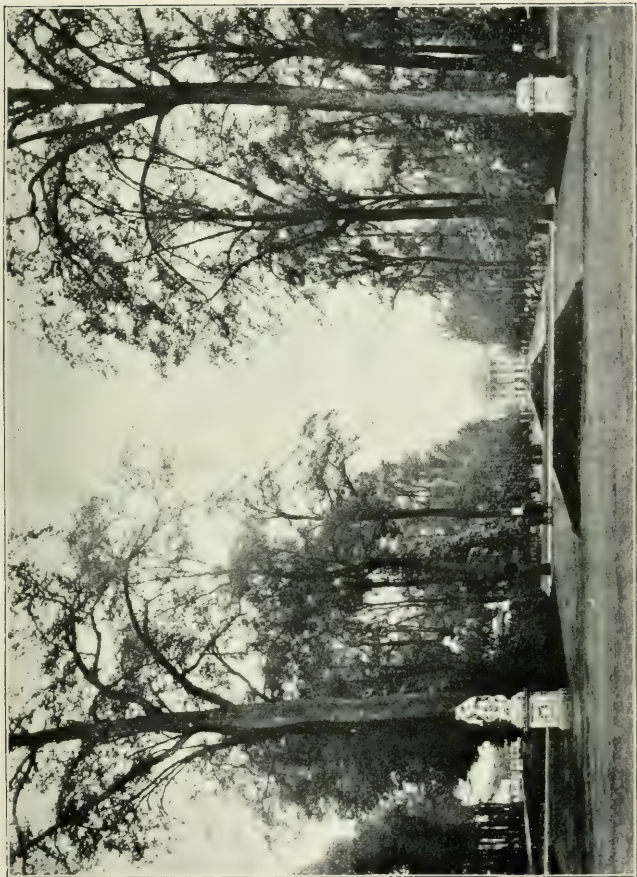
MONUMENTS TO COUNTS EGMONT AND HOORN, BRUSSELS.



building on the left closed with a grille is the Palace of the Comte de Flandre. Nearly opposite it (with four granite pillars) is the Palais des Beaux-Arts, containing the Ancient Pictures (already noticed). Further on to the right we arrive at the church of Notre-Dame-des-Victoires ("Eglise du Sablon"), to be described in detail hereafter. The pretty and coquettish little garden on the left is the Square or Place du Petit Sablon. It contains a modern monument to Counts Egmont and Hoorn, the martyrs of Belgian freedom, by Fraikin, and is worth a visit. The little statuettes on the parapet of the square represent artisans of the old Guilds of Brussels. The building at the back of the Place is the Palace of the Duke d'Arenberg: its central part was Count Egmont's mansion (erected 1548). Further on, to the left, come the handsome building of the Conservatoire de Musique and then the Jewish Synagogue. The end of the street is blocked by the gigantic and massive *façade* of the new Palais de Justice, one of the hugest buildings of our period, imposing by its mere colossal size and its almost Egyptian solidity, but not

architecturally pleasing. The interior need not trouble you.

Northward from the Place Royale, again, stretches the Rue Royale, along which, as we walk, we have ever before us the immense gilt dome of Ste. Marie de Schaerbeek. This fine street was admirably laid out in 1774 by the architect Guimard, who was the founder of the modern plan of Brussels. It is a fine promenade, along the very edge of the hill, beautifully varied, and affording several attractive glimpses over the earlier town by means of breaks in the line of houses, left on purpose by Guimard, some of which have, however, been unfortunately built up. Starting from the Place Royale, we have first, on our right, the Hôtel Bellevue; beyond which, round the corner, facing the Park, extends the unprepossessing white *façade* of the King's Palace (eighteenth century, rebuilt). Then, again on the right, we arrive at the pretty little Park, laid out by Guimard in 1774, on the site of the old garden of the Dukes of Brabant. This is a pleasant lounging-place, animated in the afternoon, when the band plays. It contains ponds, sculpture, nurse-



THE PARK, BRUSSELS.

maids, children, and one of the principal theatres.

Continuing still northward, we pass the Statue of Belliard, in the first break, and then the Montagne du Parc, on the left, leading direct to the Lower Town. At the end of the Park, the Rue de la Loi runs to the right, eastward, toward the Exhibition Buildings. The great block of public offices in this street, facing the Park, includes the Chamber of Representatives (Palais de la Nation) and the principal Ministries. Beyond these we get, on the left, a glimpse of the Cathedral, and on the right a number of radiating streets which open out toward the fashionable Quartier Léopold. Then, on the left, we arrive at the Place du Congrès with its Doric column, commemorating the Congress which ratified the Independence in 1831. It has a hundred and ninety-three spiral steps, and can be ascended for the sake of its admirable * view, the best general outlook to be obtained over Brussels. (A few sous should be given to the guardian.) The prospect from the summit (morning light best) will enable you to identify every principal building in the city

(good map by Kiessling, 72, Montagne de la Cour).

Continuing our route, the street to the right leads to the little Place de la Liberté. Beyond this, the Rue Royale goes on to the Outer Boulevards, and finally ends at Ste. Marie de Schaerbeck, a gigantic modern Byzantine church, more splendid than beautiful, but a good termination for an afternoon ramble.

The Outer Boulevards of Brussels, which ring round the original fourteenth century city, have now been converted into magnificent promenades, planted with trees, and supplied with special lanes for riders. These Boulevards, perhaps the handsomest in the world, replace the ancient walls, erected in 1357—1379, when the town had already reached such considerable limits. Most of what is interesting or important in Brussels is still to be found within the irregular pentagonal ring of the Boulevards. A pleasant way of seeing the whole round is to take the electric tram, from the Gare du Nord, by the Upper Boulevards, to the Gare du Midi. You first mount the steep hill, with the Botanical Gardens on your left, backed by the extensive hothouses.



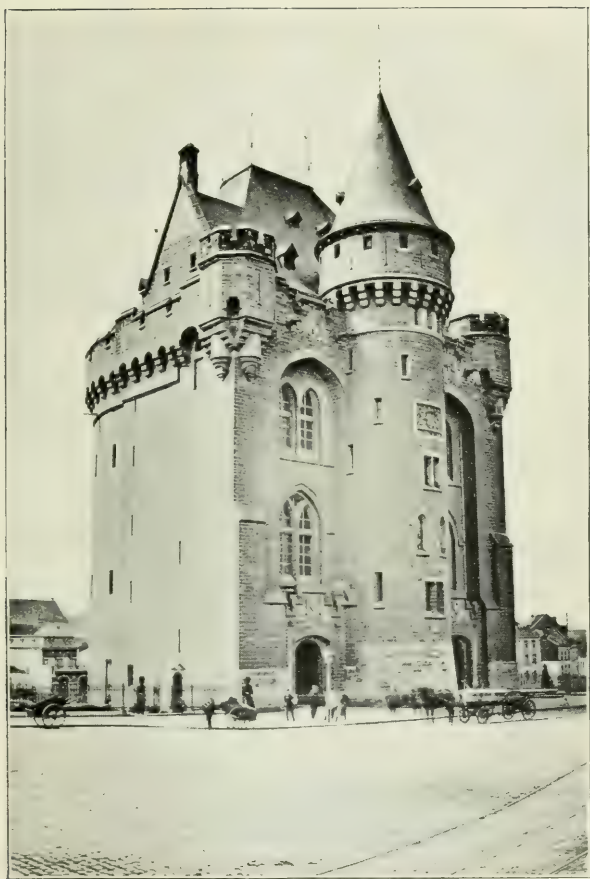
PALAIS DE LA NATION, BRUSSELS.

The line then crosses the Rue Royale, looking on the left toward Ste. Marie de Schaerbeck, and on the right toward the Place Royale. As you turn the corner, you have on your left a small triangular garden, and on your right the circular Place des Barricades, with a statue of the great anatomist Vesalius, physician to Charles V., and an indirect victim of the Inquisition. The rail then bends round the Boulevard du Régent, with glimpses (to the right) of the Park, and (to the left) of the Squares in the Quartier Léopold. You next pass, on the right, the Palais des Académies in its neatly kept garden, beyond which you arrive at the private gardens of the Royal Palace and the Place du Trône. Hence you continue to the Place de Namur and the Fontaine de Brouckere, and continue on to the Place Louise, at which point the open Avenue Louise leads direct to the pleasant Bois de la Cambre. The Boulevard de Waterloo carries you on to the Porte de Hal, the only one of the old gateways still standing. This is a massive fortress of irregular shape, built in 1381, and it was used by the Spanish authorities in the time of Alva as the Bastille of Brussels. The

interior (open free, daily) contains a fine winding staircase and a small collection of arms and armour, with a little Ethnographical Museum, which is worth ten minutes' visit in passing. Hence, the Boulevard du Midi conducts you straight to the Gare du Midi, from which point you can return, on foot or by tram, through the Inner Boulevards or diagonally through the old town, to your hôtel.

The remainder of the Outer Boulevards, leading from the Gare du Midi to the Gare du Nord by the western half of the town, is commonly known as the Lower Boulevards, (Note the distinction of Upper, Lower, and Inner.) It passes through a comparatively poor quarter, and is much less interesting than the other half. The only objects of note on its circuit are the slaughter-houses and the basins of the canal. Nevertheless, a complete tour of the Boulevards, Upper, Lower, and Inner, will serve to give you a better general conception of Brussels within the old walls than you can otherwise obtain.

I cannot pretend in this Guide to point out all the objects of interest in Modern Brussels, within this great ring. Speaking generally,



PORTE DE HAL, BRUSSELS.

the reader will find pleasant walks for spare moments in the quarter between the Rue Royale or the Rue de la Régence and the Upper Boulevards. This district is high, healthy, and airy, and is chiefly given over to official buildings. On the other hand, the quarter between these two streets and the Inner Boulevards, especially southward about the Place St. Jean and the Rue de l'Etuve, leads through some interesting portions of seventeenth century and eighteenth century Brussels, with occasional good domestic architecture. The district lying west of the Inner Boulevards is of little interest, save in its central portion already indicated. It is the quarter of docks, entrepôts, and the more squalid side of wholesale business.

The immense area of Brussels outside the Outer Boulevards I cannot pretend to deal with. Pleasant walks may be taken at the east end of the town about the Chaussée de Louvain, the Square Marie-Louise, the Exhibition Grounds, the Parc Léopold (near which is the too famous Musée Wiertz), and the elevated land in the eastern quarter generally. The Bois de la Cambre, the true park

of Brussels, makes a delightful place to walk or drive in the afternoon, especially on Sundays. It somewhat resembles the Bois de Boulogne, but is wilder and prettier. Perhaps the most satisfactory way of visiting it is to take the tram to the gate of the wood, and then walk through it.

There are three other churches, beside the Cathedral, in the neighbourhood of the Place Royale, which you may go to see, if you have plenty of time left, but which you need not otherwise trouble about. The three can be easily combined in a single short round.

Go down the Montagne du Parc, and take the first turning to the left, Rue des Douze Apôtres, which will bring you direct to the little Chapelle de l'Expiation, erected in 1436, on the site of the synagogue where the Stolen Hosts were profaned, and in expiation of the supposed crime. The exterior of the building has been modernized, and indeed the whole is of little interest, save in connection with the Cathedral and the Stolen Hosts; but a glance inside is not undesirable. The interior, flamboyant Gothic, is thoroughly well decorated throughout, in modern polychrome,

with scenes from the Gospel History. The apse has good modern stained-glass windows, and frescoes of angels holding the instruments of the Passion. It is separated from the nave by a high rood-loft, without a screen. Modern taste has here almost entirely ignored the painful and malicious story of the Stolen Wafers.

Now, continue down the Rue des Sols as far as the Rue de l'Impératrice (where a slight *détour* to the right takes you in front of the Université Libre, a large and somewhat imposing, but uninteresting building). Continue rather to the left down the Rue de l'Impératrice, crossing the Montagne de la Cour, into the Rue de l'Empereur and the Rue d'Or, till you arrive at the Place de la Chapelle, containing the church of Notre-Dame de la Chapelle — after the Cathedral, the finest mediæval church of Brussels. The exterior has lately (alas!) been quite too much restored. It shows a fine nave and aisles of the fifteenth century, and a much lower and very beautiful choir of the thirteenth century, with some Romanesque details of an earlier building (tenth century?). Walk once round the church, to observe the exterior architecture.

The west front is massive rather than beautiful. The sculpture over the door (the Trinity with angels, and Our Lady) is modern. Over the southern portal is a modern relief, in a Romanesque tympanum, representing the Coronation of Our Lady by God the Father and the Son. The Romanesque and transitional work of the beautiful low choir and apse has unfortunately been over-restored.

The interior, with its fine nave and aisles, is impressive, especially as you look from the centre down toward the west end. The round pillars of the nave are handsome, and have the usual figures of the Twelve Apostles. The pulpit is one of the familiar seventeenth century monstrosities, with palms, and Elijah in the Wilderness. The interior of the pretty little apse has been so completely modernized as to leave it little interest. There are a few good pictures of the School of Rubens (De Crayer, Van Thulden, etc.).

On emerging from the church, follow the tramway line up the hill to the market-place of the Grand Sablon. Good views in every direction as you enter the Place. The square is animated on Fridays and Sundays, when

markets are held here. Pass through the market-place, which contains an absurd eighteenth century monument, erected by a Marquis of Ailesbury of the period, in gratitude for the hospitality he had received from the citizens of Brussels, and continue on to the Rue de la Régence, passing on your right the beautiful apse of the church of Notre-Dame-des-Victoires, now unhappily threatened with restoration. The entrance is in the Rue de la Régence, and the church is *not* oriented.

Notre-Dame-des-Victoires, or Notre-Dame du Sablon, was founded in 1304 by the Guild of Crossbowmen; but the existing late Gothic building is almost entirely of the fifteenth and sixteenth centuries. It has been over-restored in parts, and the beautiful crumbling exterior of the apse is now threatened with disfigurement.

The interior is pleasing. Over the Main Entrance, within, is a curious *ex voto* of a ship, in commemoration of the arrival of a sacred image, said to have floated miraculously by sea.

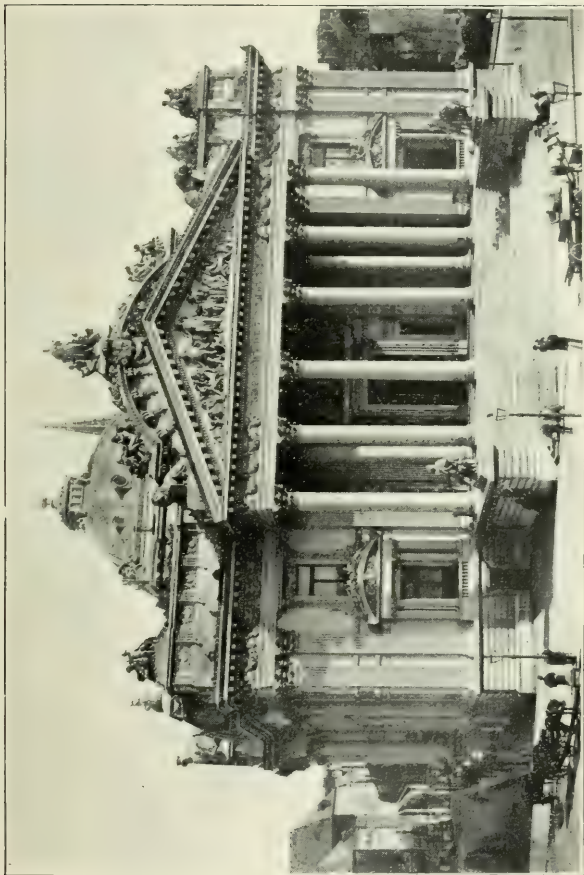
The first chapel to your left as you enter has a * tomb of Count Flaminio Garnier, secretary

to the Duke of Parma, partly restored, but with fine original alabaster reliefs of the early Renaissance, representing the History of the Virgin. The series begins below; (1) Meeting of Joachim and Anna at the Golden Gate; (2) The Birth of the Virgin; (3) The Presentation of the Virgin in the Temple. Then, above: (4) Annunciation; note the relative positions of the angel and Our Lady, the lily, the *prie-dieu*, and the loggia in the background; (5) the Visitation, with the usual arch; and (6) the Presentation of Christ in the Temple.

The apse has restored figures of saints (named) in imitation of those which were discovered in ruined fresco during the restoration. They are a good typical collection of the saints most venerated in the Low Countries in the Middle Ages.

The nave has the usual figures of Apostles, named, and a small open triforium just below the clerestory. The pulpit has on its face a medallion of Our Lady; right and left, Moses and St. Augustine. Below, the four beasts of the Evangelists.

You need not trouble about any other



THE BOURSE, BRUSSELS.

special building in Brussels; but you may occupy yourself pleasantly with many walks through all parts of the city.

You are now in a position to understand the growth and spread of Brussels. From the very beginning, the merchant town occupied the valley, while the capital of the counts, dukes, or sovereigns spread over the hill, in the neighbourhood of what are still significantly called the Montagne de la Cour and the Place Royale. To this day the two contrasted parts of the city are broadly distinct. The valley speaks Flemish; the mountain, French. In the valley stand all the municipal and mercantile buildings—the Hôtel-de-Ville, the Bourse, the Post-Office, the markets, and the principal places of wholesale business. On the hill stand the Royal Palace, the Government Offices, the Legislative Body, the Ministries, the Palais de Justice, and the whole of the National Museums and collections. From this point of view again, in our own day, the valley is municipal, and the hill national. The contrasted aspects of the Inner Boulevards and the Rue de la Régence well mark the difference. In the valley, you will find, once more,

the hotels of commerce and of the passing traveller; on the hill, those frequented by ambassadors and the wealthier class of foreign tourists. Near the Place Royale were situated the houses of the old Brabant nobility, the Egmonts and the Cuylenburgs; as at the present day are situated those of the Arenbergs and the De Chimays.

Historically, the spread of the town from its centre began toward the Castle of the Counts of Louvain and Dukes of Brabant, in the Ancienne Cour, now occupied by the Royal Library and the Modern Picture Gallery, as well as toward the ecclesiastical quarter of the Cathedral and the Chancellerie. The antiquity of this portion of the Upper Town is well marked by the continued existence of the mediæval churches of Notre-Dame de la Chapelle, Notre-Dame-des-Victoires, and the Chapelle de l'Expiation. Under the Burgundian princes, Brussels ranked second to Ghent and Bruges; but after the Hapsburgs obtained possession of the Low Countries, it was made the principal residence of the sovereigns in their western domains. Charles V. inhabited it as one of his chief capitals. Under

Philip II. of Spain, it became the official residence of the Stadtholder of the Netherlands; and Margaret of Parma, who bore that office, held her court in the old Palace. From that time forth Brussels was recognized as the common capital of the southern Low Countries. The Austrian Stadtholders habitually lived here; and when, after the Napoleonic upheaval, Belgium and Holland were united into a single kingdom, Brussels was made the alternative capital with Amsterdam. By the time that Belgium asserted her independence in 1830, Brussels had thus obtained the prescriptive right to become the seat of government of the new nation.

The old Palace had been burnt down in 1731, and the outer wings of the existing Palace were built by the Austrians shortly after. It was they, too, who laid out the Rue Royale and Place Royale, with the Park and its surroundings, as we still see them at the present day. To the Austrian rulers are also due the Parliamentary Buildings: but the Palais des Académies was built under Dutch rule in 1829. Since 1830 the town has been greatly beautified and improved.

The Inner Boulevards have been opened through the labyrinth of streets in the old centre; the Palais de Justice has been built, the Quartier Léopold has grown up, and great edifices have been erected at Schaerbeek and elsewhere on the outskirts.

At the present day, of Brussels within the Boulevards, the Hill District is governmental and fashionable; the Central District, municipal and commercial; the Western District contains the markets, basins, canals, and wholesale business side of the city. Without the Boulevards, fashion has spread eastward toward the Bois de la Cambre and the Parc Léopold. The poorer districts run southward and westward. But every part of the city is amply provided with wide thoroughfares and open breathing-spaces. In this respect, Brussels is one of the best arranged cities in Europe.

CHAPTER VII.

THE SURROUNDINGS OF BRUSSELS

THE only excursion of interest in the immediate neighbourhood of Brussels is that to Laeken (recommended), which may be taken by tram from the Inner Boulevards, the Gare du Nord, the Gare du Midi, Bourse, etc. Cars run every ten minutes. The modern Church of St. Mary at Laeken is a handsome unfinished building. A little to the right lie the Park and the Royal Château, inaccessible and unimportant. The road behind the church ascends the Montagne du Tonnerre, a little hill with a Monument to Léopold I., not unlike the Albert Memorial in London. A good * view of Brussels is obtained from the summit of the monument, ascended by a winding staircase. (No fee.) The easiest way to make this excursion is by carriage in the afternoon.

Unless you are a military man or a student

of tactics, I do not advise you to undertake the dull and wearisome excursion to Waterloo. The battle-field is hot and shadeless in summer, cold and draughty in spring and autumn. The points of interest, such as they are, lie at considerable distances. Waterloo is country, and ugly country — no more. The general traveller who desires to be conducted round the various strategic landmarks of the field will find his wants amply catered for by Baedeker. But I advise him to forego that foregone disappointment.

The time saved by not visiting Waterloo may, however, be well devoted to a morning excursion to Louvain. This ancient and important town, which should be visited both on account of its magnificent Hôtel-de-Ville, and in order to make a better acquaintance with Dierick Bouts, the town-painter, can be conveniently reached by train from the Gare du Nord. The best trains take little more than half an hour to do the journey. A single morning is sufficient for the excursion, especially if you start early. Wednesday is the most convenient day, as a quick train then returns about half-past one. (Consult Bradshaw.)

A good lunch can be obtained in the large white building on the left-hand side of the Hôtel-de-Ville. (It is a private club, but contains a public restaurant, on the right within, to which, push through boldly.) If you have Conway, take him with you on this excursion, to compare the doubtful Roger van der Weyden at St. Pierre with the woodcut he gives of its supposed original at Madrid. Read before you start (or on the way) his admirable accounts of Roger van der Weyden and Dierick Bouts.

Louvain is, in a certain sense, the mother city of Brussels. Standing on its own little navigable river, the Dyle, it was, till the end of the fourteenth century, the capital of the Counts and of the Duchy of Brabant. It had a large population of weavers, engaged in the cloth trade. Here, as elsewhere, the weavers formed the chief bulwark of freedom in the population. In 1378, however, after a popular rising, Duke Wenceslaus besieged and conquered the city; and the tyrannical sway of the nobles, whom he reintroduced, aided by the rise of Ghent, or, later, of Antwerp, drove away trade from the city. Many of the

weavers emigrated to Holland and England, where they helped to establish the woollen industry.

During the early Middle Ages, Louvain was also celebrated for its University, founded in 1426, and suppressed by the French in 1797. It was reëstablished by the Dutch in 1797. but abandoned by the Belgian Government in 1834, and then started afresh in the next year as a free private Roman Catholic University. Charles V. was educated here.

The modern town has shrunk far away within its ancient ramparts, whose site is now for the most part occupied by empty Boulevards. It is still the stronghold of Roman Catholic theology in Belgium.

As you emerge from the station, you come upon a small Place, adorned with a statue (by Geefs) of Sylvain van der Weyer, a revolutionary of 1830, and long Belgian Minister in England. Take the long straight street up which the statue looks. This leads direct to the Grand' Place, the centre of the town, whence the chief streets radiate in every direction, the ground-plan recalling that of a Roman city.

The principal building in the Grand' Place is the Hôtel-de-Ville, standing out with three sides visible from the Place, and probably the finest civic building in Belgium. It is of very florid late Gothic architecture, between 1448 and 1463. Begin first with the left *façade*, exhibiting three main storeys, with handsome Gothic windows. Above come a gallery and then a gable-end, flanked by octagonal turrets, and bearing a similar turret on its summit. In the centre of the gable is a little projecting balcony of the kind so common on Belgian civic buildings. The architecture of the niches and turrets is of very fine florid Gothic, in better taste than that at Ghent of nearly the same period. The statues which fill the niches are modern. Those of the first storey represent personages of importance in the local history of the city: those of the second, the various mediæval guilds or trades: those of the third, the Counts of Louvain and Dukes of Brabant of all ages. The bosses or corbels which support the statues are carved with scriptural scenes in high relief. I give the subjects of a few (beginning on the left): the reader must decipher the remainder for

himself. The Court of Heaven: The Fall of the Angels into the visible Jaws of Hell: Adam and Eve in the Garden: The Expulsion from Paradise: The Death of Abel, with quaint rabbits escaping: The Drunkenness of Noah: Abraham and Lot: etc.

The main *façade* has an entrance staircase, and two portals in the centre, above which are figures of St. Peter, to the left, and Our Lady and Child, to the right, the former in compliment to the patron of the church opposite. This *façade* has three storeys, decorated with Gothic windows, and capped by a gallery parapet, above which rises the high-pitched roof, broken by several quaint small windows. At either end are the turrets of the gable, with steps to ascend them. The rows of statues represent as before (in four tiers) persons of local distinction, mediæval guilds, and the princes who have ruled Brabant and Louvain. Here again the sculptures beneath the bosses should be closely inspected. Among the most conspicuous are the Golden Calf, the Institution of Sacrifices in the Tabernacle, Balaam's Ass, Susannah and the Elders, etc.

The gable-end to the right, ill seen from the narrow street, resembles in its features the one opposite it, but this *façade* is even finer than the others.

The best general view is obtained from the the door of St. Pierre, or near either corner of the Place diagonally opposite.

Do not trouble about the interior.

Opposite the Hôtel-de-Ville stands the church of St. Pierre, originally erected in 1040, but entirely rebuilt in 1430, to which date the whole existing edifice belongs. It is a handsome late Gothic building, with a fine West Front, never completed, and a truncated tower. The central west window is imposing, but the ruined portal has a depressing effect. Walk round the church once outside to observe its exterior architecture, obscured toward the Grand' Place by the usual agglomeration of small Renaissance houses. The main entrance is in the south transept; above it stands a poor modern statue of the patron, St. Peter. The high choir, with its flying buttresses, would form a fine element if the houses were cleared away, so as to afford a view of the chapels below.

Now view the interior. Go at once into the body of the church. The general effect is handsome, but the walls are cold and whitewashed. The church has a fine nave, with single aisles, short transepts, high choir, and ambulatory. The nave, transepts, and choir, have all an exactly similar clere-story, with an unusual triforium of open latticework, and tracery in the same style in the spandrils of the arches.

Go down to the west end of the nave. The entrance doors at this end have good but not beautiful carved woodwork of the Renaissance.

Left aisle. First chapel. Late Gothic copper font, with large crane, to support a heavy iron cover, now removed. The other chapels on this side contain nothing of interest.

Right aisle. First chapel (of San Carlo Borromeo), has an altar-piece, copied from one by De Crayer, carried off by the French and now at Nancy. It represents San Carlo ministering to the plague-stricken at Milan. Also, a triptych, by Van de Baeren, 1594. Centre, St. Dorothea beheaded. Her head praising God. On the left, her trial before the governor, Fabricius. On the right, her

torture in enduring the sight of her sister's martyrdom. Statue of San Carlo by Geefs.

Second chapel, of the Armourers, has a railing with arms and cannon, and contains an old blackened crucifix, and much venerated because it is said to have caught a thief who had entered the church to steal the treasures.

The pulpit is a carved wooden monstrosity of the eighteenth century, representing, behind, the Repentance of Peter, with the cock crowing, a maladroit subject for a church dedicated to the saint. In front, the Conversion of St. Paul, with his horse overthrown. Above are two palm-trees.

A little beyond, in a chapel to the right, is a triptych, the Descent from the Cross (covered, the Sacristan will open it: one franc); usually attributed to Roger van der Weyden, but much disputed. It is probably a smaller (altered) copy of the famous composition in the Escorial at Madrid (see Conway). The central picture has Christ supported by Joseph of Arimathea and Nicodemus, with the fainting Madonna, St. John, and the other Maries. The singularly unpleasing fat cook-like Magdalen, in a rich robe, is a constant feature in

the group of Descents from the Cross by Roger and his pupils. Study this picture. The left panel has a good portrait of the donor, with his two sons, accompanied by his patron St. James the Greater (or St. William?). The right panel has his wife, with her two daughters and her patroness, St. Adelaide (or St. Elizabeth of Hungary, holding the crown which she gave up for the Franciscan profession?).

The choir is separated from the transepts and nave by a very handsome and elaborate * rood-loft, in the finest flamboyant late Gothic style (1450), one of the best still remaining examples in Europe. It supports a Crucifixion, with St. John and Our Lady. Its arcade of three handsome arches is surmounted by a sculptured balustrade, containing figures of saints (the Saviour, Our Lady and Child, the Twelve Apostles with the instruments of their martyrdom, the Doctors of the Church, and a few others). Examine carefully.

Now, pass behind the choir, into the ambulatory, beginning on the north, or left side. The first recess has a fine mediæval tomb of

Mathilde de Flandre. On your right, in the choir, a little further on, is a beautiful late Gothic tabernacle or canopy of 1450, gilded, and containing scenes from the Passion. Just behind the high altar is a curious little fifteenth century relief: Centre, the Crucifixion with St. John and Our Lady: Right, The Resurrection, with sleeping Roman soldiers: left, The donor, with his patron, St. John the Baptist.

The second chapel beyond the High Altar contains ** The Last Supper, by Dierick Bouts. This picture forms the central piece of a triptych, painted for the Confraternity of the Holy Sacrament. The left wing of it is now at Munich, and the right at Berlin. It represented, when entire, the same mystical series of the Institution of the Eucharist which we have already seen in the Pourbus of the Cathedral at Bruges. The central panel represented the Institution of the Eucharist; the left (Munich) has Melchizedek offering bread and wine to Abraham; the right (Berlin), Elijah fed by ravens in the wilderness. On the outer sides of the panels are two similar typical subjects: left (Munich), the Gather-

ing of the Manna or food from Heaven; and right (Berlin), the Feast of the Passover, the Paschal Lamb being regarded as a type of the Christian sacrifice. The picture as it stands in this chapel has of course lost its mystical significance. It closely resembles the smaller Last Supper in the Brussels Gallery; but the architecture here is Gothic, not Renaissance. Study well, especially the figures of the donor (by the door) and the servant. The floor is characteristic.

The next chapel has a ** triptych, by Dierick Bouts, the Martyrdom of St. Erasmus, patron against intestinal diseases: a bishop, martyred at Formia in the persecution of Diocletian. It represents the hideous episode of the unwinding of the saint's bowels. The executioner on the left is a good specimen of Dierick Bouts's rude artisan figures; he looks like a cobbler. In the background is the Emperor Diocletian, richly attired, with a courtier, whose attitude recalls more than one of those in the Justice of Otho. The landscape is characteristic of Bouts's manner. This is a good, hard, dry picture. The left panel has St. Jerome, robed as cardinal, with his

lion; the right has St. Anthony, accompanied by a vanquished demon. This, however, is a St. Anthony as the abbot, not as the hermit in the desert.

In the same chapel is a fine Renaissance tomb, representing Adolf van Baussede in adoration before the Trinity, introduced by his patron, St. Adolphus, with allegorical figures of Faith, Hope, and Charity. The work is almost Italian in character.

Over the High Altar is a modern figure of the patron, St. Peter, enthroned as pope, and with papal symbols behind him. Left of it is the fine canopy we have already observed from the outside, with scenes from the Passion. The architecture here is striking.

The great Quentin Matsys of the Family of St. Anne in the Brussels Picture Gallery was formerly an altar-piece in this church.

There is nothing else at Louvain that need detain you. If you like, you can stroll a little way down the Rue de Namur, just to the right of the Hôtel-de-Ville. It contains some good old houses. The desolate building on your right was originally the Halles, but is now the University. It was built for the Guild of

Clothmakers in 1317, and has been wholly modernized; but there are some good Gothic arches on the basement floor within (approach down the side street to the right). Further on is the Collège du St. Esprit on the right, and the Church of St. Michel (uninteresting) on the left. The street which here runs off obliquely conducts to the Collège Marie Thérèse, and the Collège Adrien VI., uninteresting, and all used as hostelries for the students. The only other objects to look at in Louvain are the choir-stalls in carved wood, early Renaissance, at the Church of St. Gertrude, dedicated to the Abbess of Nivelles and aunt of St. Gudula. It lies down the Rue de Malines, in the opposite direction from the Rue de Namur. You have then seen Louvain.

On your way from Brussels to Antwerp, you ought to visit Malines Cathedral. The easiest way is to book your luggage through, and then stop for an hour or two at Malines, going on by a later train.

CHAPTER VIII.

ORIGINS OF ANTWERP

ANTWERP, the seaport of the Schelde estuary, is practically the youngest and the least interesting of the great Belgian towns. It should therefore be visited last by the historically-minded tourist. A small town, known in Flemish as Antwerpen ("at the Wharf"), — a name altered in French and English into Anvers and Antwerp, — existed here, it is true, as early as the seventh century, and suffered heavily in the ninth from the ubiquitous Northmen. But its situation at the open mouth of the great estuary of the Schelde, exposed to every passing piratical invader, rendered it unfit for the purposes of early commerce. The trade of Flanders, in its first beginnings, accordingly concentrated itself in the more protected inland ports like Bruges and Ghent; while that

of Brabant, of which province Antwerp itself formed a part, found a safer home in Brussels or Louvain, far up some minor internal river. Hence the rise of Antwerp dates no further back than the end of the fifteenth and beginning of the sixteenth century.

Its rise, that is to say, as a great commercial port, for from an early period it was the capital of a petty margrave, under the Duke of Brabant. As northern Europe grew gradually quieter during the eleventh and twelfth centuries, Antwerp rose somewhat in importance; and the magnificence of its cathedral, the earliest part of which dates from 1352, sufficiently shows that the town was increasing in wealth and population during the palmy period when Bruges and Ghent governed the trade of the Continent. But when, in the fifteenth century and the beginning of the sixteenth, Bruges began to decline (partly from political causes, but more still from changes in navigation and trade routes), Antwerp rose suddenly to the first position in the Low Countries and perhaps in Europe. Its large, deep, and open port was better adapted to the increasing shipping of the new epoch than were

the shallow and narrow canals or rivers of Ghent, Bruges, and Brussels. The discovery of America, and of the route to India by the Cape of Good Hope, had revolutionized both commerce and navigation; vessels were built larger and of deeper draught; and the Schelde became for a time what the Thames, the Clyde, and the Mersey have become in our own period. Antwerp under Charles V. was probably even more prosperous and wealthier than Venice. The centre of traffic was shifting from the Mediterranean to the Atlantic seaboard. The city reached its highest point of prosperity about 1568, when it is said that thousands of vessels lay at anchor in the Schelde, and that more than a hundred craft sailed and arrived daily. Even allowing for the smaller burden of those days, however, this is probably an exaggeration. The great fairs of Antwerp, of which those of Leipzig and Nijni Novgorod are now the only modern representatives, also drew thousands of merchants from all parts of the world. The chief imports were wool and other agricultural produce from England, grain from the Baltic, wines from France and Germany, spices and sugar

from Portuguese territory, and silks and Oriental luxuries from Venice and other parts of Italy. The exports were the manufactured goods of Flanders and Brabant, countries which still took the lead in textile fabrics, tapestries, carpets, and many other important industries.

It is to this late period of wealth and prosperity that Antwerp owes most of the great buildings and works of art which still adorn it. Its Cathedral, indeed, varies in date in different parts from the middle of the fourteenth to the beginning of the sixteenth century, and some portions were not quite completed till the seventeenth; but the general aspect of the core of the town is of the Renaissance epoch. It contains in its modern gallery not a few Flemish paintings of the earlier period, produced by the artists of Ghent, Bruges, and Brussels; but its own native art dates no further back than Quentin Matsys (1466—1531), the last of the painters of the Netherlands who adhered to the national type of art; while it reached its highest point in Rubens (1577—1640), who introduced into the Low Countries the devel-

oped style of the Italian Renaissance, adapted and strained through an essentially robust Flemish nature. It is only at Antwerp that these two great masters can be studied to the highest advantage; they illustrate, one the rise, the other the culmination and afterglow, of the greatness of their native city. I say native advisedly, for though Rubens most probably was born at Siegen (in Nassau), he was an Antwerper by descent, by blood, by nature, and by residence.

The decline of the city in later times was due to a variety of concurrent causes, some of them strangely artificial, which long distracted trade from one of its most natural outlets in Europe. The Spanish troops began the devastation, during the abortive attempt of the southern provinces to shake off the yoke of Spain; in 1576, the Town Hall and nearly a thousand noble buildings were burnt, while eight thousand people were ruthlessly massacred. In 1585, the Duke of Parma completed the destruction of the local prosperity: the population was largely scattered, and the trade of Antwerp completely ruined. The long and unsuccessful rebellion, the division

which it unhappily caused between Holland and Belgium, and the rapid commercial rise, first of Amsterdam and then of England, all contributed to annihilate the mercantile importance of Antwerp. The Dutch erected forts on their own territory at the mouth of the Schelde, and refused to allow shipping to proceed up the river. Finally by the Treaty of Münster in 1648 it was agreed that no seagoing vessel should be allowed to ascend the estuary to Antwerp, but that all ships should unload at a Dutch port, goods being forwarded by river craft to the former capital of European commerce. From that date forward to the French occupation in 1794, Antwerp sank to the position of a mere local centre, while Rotterdam and Amsterdam took its place as commercial cities. In the latter year, however, the French reopened the navigation of the Schelde, and destroyed the iniquitous Dutch forts at the entrance to the river. Napoleon, in whose empire the town was included, constructed a harbour and built new quays; but after his fall, Antwerp was made over to Holland, and began to trade as a Dutch seaport. The erection of Belgium

into a separate kingdom in 1830 again told against it, as the Dutch maintained their unjust power of levying tolls on the shipping; in addition to which drawback, Antwerp had suffered heavily from siege during the War of Independence. In 1863, however, the Dutch extortioners were bought off by a heavy money payment, and Antwerp, the natural outlet of the Schelde, and to a great extent of the German empire, once more regained its natural place as a main commercial port of Europe. Since that date, its rise has been extraordinarily rapid, in correspondence with the large development of Belgian manufactures and still more with the new position of Germany as a world-trading power. Indeed, nothing but the artificial restrictions placed upon its commerce by the selfishness and injustice of the Dutch could ever have prevented the seaport of the Schelde from ranking as one of the chief harbours of the world, as soon as ocean-going ships demanded ports of that size, and as commerce had no longer anything to fear from marauding pirates.

As a consequence of these conditions, we

have to expect in Antwerp mainly a central town of the fifteenth and sixteenth centuries, with an immense modern outgrowth of very recent origin. Save its fine Cathedral, and its imported pictures, it has little or nothing of mediæval interest.

The population of Antwerp is almost entirely Flemish, though French is the language of the higher commerce; and the town is the stronghold of the old Flemish feeling in Belgium, as opposed to the Parisian tone of Brussels.

Concurrently with the rise of its renewed commercial importance, Antwerp has become once more a centre of Belgian art, and especially of the pure Flemish school of archaists, who have chosen their subjects from Flemish history, and followed to some extent the precedents of the early Flemish painters. Examples of these will meet us later.

Choose an hotel on the Place Verte, if possible, or at least very near it. You cannot gain a first impression of Antwerp in less than four or five days.

Antwerp is a confused town, a maze with-

out a plan: till you have learnt your way about, I advise you to follow the tram-lines: you will thus avoid the slummy streets which abound even in the best quarter.

CHAPTER IX.

THE CATHEDRAL OF ANTWERP

THE first thing to see at Antwerp is the High Church of Our Lady, once the Cathedral, and still commonly so called, though it is not now a bishop's see, but part of the diocese of Malines. It is a fine early and middle Gothic church, with a late Gothic or flamboyant tower; but, relatively to its fame, it is externally disappointing. This is partly because mean houses have been allowed to gather round it, but partly also because its somewhat meretricious spire has been unduly praised by earlier generations. Modern taste, which admires the simpler and severer early forms of Gothic, finds it fantastic and over-elaborate.

The Place Verte opposite the Cathedral (once the churchyard), is planted with trees, and has its centre occupied by a modern statue



PLACE VERTE, ANTWERP.

of Rubens. This is one of the few points from which you can view (more or less) the exterior of the Cathedral, the greater part of which is obstructed by shabby shops clustered round its base. The only really good views, however, are obtained from the second-floor windows of the houses on the east side of the Square, such as the Hôtel de l'Europe. Nevertheless, it will be well to walk round the building outside, in order to inspect as much of it as is visible.

The chief portal and the south transept are seen from the Place Verte. There is little sculpture on them, save a small late figure of the patroness, Our Lady, with the Child, on the centre pillar of the portal, and another high up between the angels of the gable-end.

Now, go round to the left, into the little triangular Place known as the *Marché aux Gants*, to view the main west front, best seen from the apex of the triangle opposite. It has a fine central portal and west window, flanked by two great towers, the southern incomplete. Its niches have statues of five only out of the Twelve Apostles. The northern tower, up to the first gallery, is middle

Gothic of 1352—1449. The upper portion, with the octagonal lantern of very open work, flanked by projecting pinnacles, tied by small buttresses, is in later flamboyant Gothic, and was erected in 1502—1518, by Dominic de Waghmakere, the architect of the Gothic portion of the Town Hall at Ghent. This florid spire has been excessively praised above its merits, but will hardly satisfy a modern taste. It can be ascended for a fee of seventy-five centimes, but is dark and steep: the view, though fine, hardly repays the trouble.

The well in the *Marché aux Gants*, near the front of the Cathedral, has a beautiful wrought-iron canopy, to support its lid, said to have been made by *Quentin Matsys* when he was a blacksmith, or rather a metal-worker, before he took to painting. (But the legend is doubtful.) It consists of a trellis of vine, supporting wild men and women with clubs, and capped by a figure of *Brabo*, the eponymous hero of *Brabant*, flinging the hand of the giant *Antigonus* (see later, under the *Hôtel-de-Ville*).

Now, continue on round the north side of the Cathedral. A few glimpses of the north

transept and aisles, as well as of the nave and choir, may be obtained as we proceed, much of it, unfortunately, now being marred by excessive restoration. The beautiful choir and apse, with their flying buttresses, are almost entirely concealed by neighbouring houses. If these were cleared away, a fine view would be obtained of a noble piece of architecture, now only visible by occasional glimpses from the upper floors of surrounding houses. This portion of the church is further disfigured by the abrupt terminations to the roofs of the transepts, and by the ridiculous pepper-caster top which replaces the central spire or *flèche* of the original conception. Continue on through the narrow streets till you have made a complete tour of the Cathedral and returned to the Place Verte and the door of the south transept. The best general view, however, is not obtainable from any of these points, but from the Grand' Place, and especially the upper windows of the Hôtel-de-Ville, to be visited later.

Now, enter the Cathedral, by the door in the south transept. (Open, free, from eight to twelve on Sundays and Thursdays: or,

every day, twelve to four, on payment of a franc per person. But if you wish really to inspect the works of art it contains, pay your franc like a man, and see them at your leisure when there are no services in progress. Fine music at High Mass at ten on Sundays.)

The interior is impressive and solemn, with its high nave, transepts, and choir, of good simple Gothic, and its three rows of aisles, the perspective of which, with their many pillars, is extremely striking. The aisles, however, are unusually low in proportion to the height of the central cruciform building. First walk down the nave to the west end, to form a general conception of the fine and impressive interior, grand in its colossal simplicity, and commendably free from eighteenth century disfigurements.

Now, begin at the right or south aisle, which contains admirable modern Stations of the Cross by Vinck and Hendrickx, excellently painted in the archaic spirit. I do not describe these, as they need no explanation, but each is worthy of individual attention. Do not hurry.

The Chapel of the Sacrament, at the end of this aisle, has good polychrome decoration,



NAVE IN THE CATHEDRAL, ANTWERP.

and fine stained-glass windows (Last Supper, 1503: St. Amand converting Antwerp; St. Norbert preaching against the heresy of Tanquelin at Antwerp, etc.): also, a reliquary of St. Roch, and an interesting modern statue of that great plague-saint.

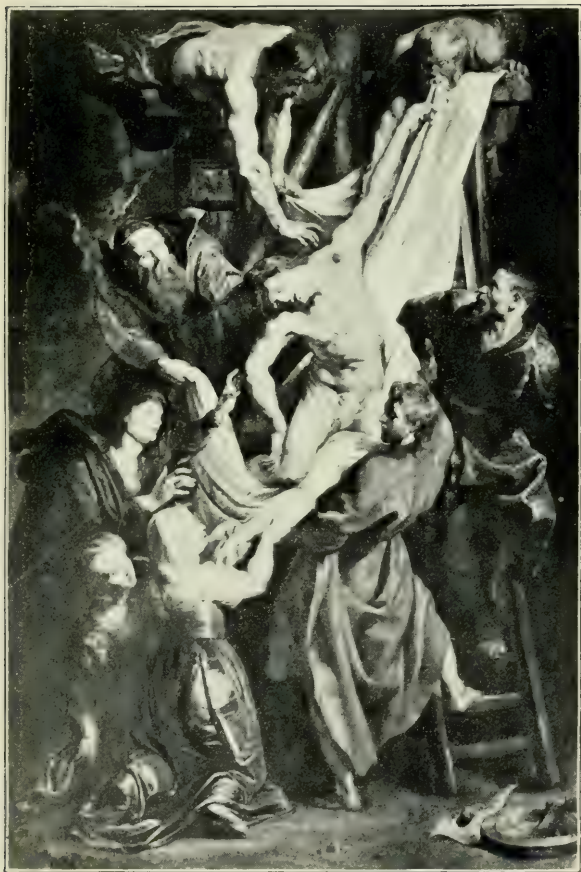
The south transept has a good modern stained-glass window, and affords fine views of the central Dome and Aisles.

On the right wall are the Marriage at Cana in Galilee, appropriately painted for the Altar of the Wine-merchants, by M. de Vos (excellent for comparison with others of the same subject), and a Last Supper by Otto van Veen, the master of Rubens, formerly the Altar-piece of the Chapel of the Sacrament.

The left wall of the south transept is occupied by Rubens's great triptych of St. Christopher, commonly called (from its central portion) ** The Descent from the Cross. This is a splendid work, conceived (as to idea) in the mystical spirit of old Flemish art, though carried out, of course, in the utterly different and incongruous style of Rubens. In order to understand it we must remember that triptychs were usually kept closed on the altar, and that

the picture which first met the eye was that which occupies the outer shutters. It struck the key-note. Now, the outer shutters of this work (seldom seen, unless you ask the Sacristan to close it) are occupied by a figure of St. Christopher, with the hermit who directed him to Christ, accompanied by his lantern and owl, as in the earlier St. Christopher triptych by Memling in the Academy at Bruges. This painting was ordered from Rubens by the Guild of Arquebusiers, whose patron is St. Christopher. On the outside, therefore, Rubens painted the saint himself, whose name (of course) means the Christ-Bearer. But on the inner portion he painted three other symbolical or allusive scenes of the Bearing of Christ: on the left, The Visitation; the unborn Christ borne by His mother: on the right, The Presentation in the Temple; the living Christ borne by Simeon: in the centre, The Descent from the Cross; the dead Christ borne by Joseph of Arimathea and the Disciples.

The left wing shows us Our Lady, in a big Flemish hat, approaching St. Elizabeth. Behind, Joseph and Zacharias, the two husbands, shake hands. (This composition has



RUBENS. — DESCENT FROM THE CROSS.



been copied in the stained-glass window of the Cathedral at Antwerp.) In order to impress the mystical meaning of the picture, the fact of Our Lady's pregnancy has been strongly insisted upon.

The central panel shows us the Descent from the Cross. Nicodemus holds the body by one shoulder, while St. John, below, receives it in his arms, and the Magdalen at the feet expresses her tenderness. Joseph of Arimathea descends the ladder. The actual corpse forms the salient point in the picture. It is usual to say that the contrast of the dead body and white sheet is borrowed from the famous treatment of the same subject by Daniele da Volterra in Santa Trinità de' Monti at Rome; and indeed, the composition in this work has probably been suggested by the Italian example; but a similar white sheet, with the dead body seen against it, is found in all early Flemish art, and especially in works of the School of Roger van der Weyden. (It is known as the Holy **Sudarium**.) In this splendid and gorgeous conception, Rubens has given the greatest importance to the body of the Saviour; but he is so in-

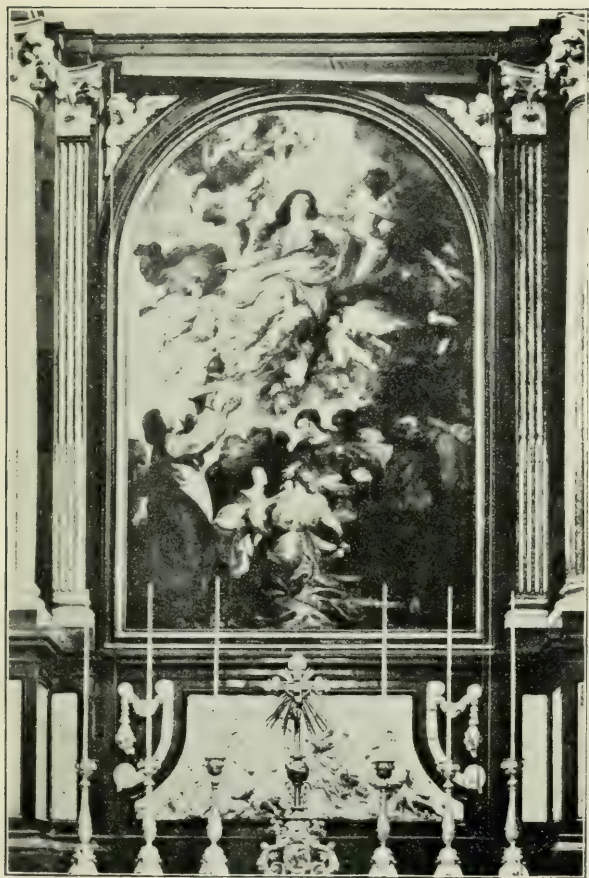
tensely occupied with the mechanical difficulties of its support, the strain and stress of the dead weight, that he forgets feeling; in spite of the agonized attitude of the Mater Dolorosa, the picture is sadly lacking in pathos. He realizes the scene as to its material facts; he fails to realize its spiritual significance. (For an opposite opinion, see M. Max Rooses, who speaks of "the profound expression of a tender and respectful love.") To my mind, the man who holds the Sudarium in his teeth is a fault of taste of the most flagrant character. We think of the whole work rather as a wonderful piece of art than as the fitting delineation of a sacred subject. But as art it is triumphant. The faces of the St. John and the Magdalen are also charming.

The right wing, with the Presentation, and the aged Simeon receiving Christ in his arms, is of less interest.

Next, enter the ambulatory, behind the Choir.

First chapel. Good modern stained-glass window of the Pietà.

Second chapel. Tomb of John Moretus, the son-in-law of Plantin, the famous printer (see



RUBENS. — ASSUMPTION (AND THE HIGH ALTAR).

after, under Musée Plantin-Moretus) erected by Martina Plantin, his widow, and with pictures by Rubens. Above, in an oval, portrait of John Moretus (by a pupil, retouched by Rubens). Below, triptych; centre, * The Resurrection, emblematic of hope for his glorious future. Left wing, his patron, St. John the Baptist; right wing, his widow's patroness, St. Martina. This triptych, too, loses by not being first seen closed: on the outside are two angels, about to open a door; as the wings unfold, you behold the luminous figure of the risen Christ, grasping the red Resurrection banner. This figure is celebrated. The dismay of the Roman soldiers is conceived in the thorough Rubens spirit. Observe the arrangement of this triptych on the tomb: it will help you to understand others in the Museum.

Opposite this, Tomb of a Premonstratensian Friar, with St. Norbert, founder of the Order, in adoration, by Pepyn.

This chapel is also one of the best points of view for Rubens's famous ** Assumption, above the High Altar. We here see one of these great altar-pieces (of which we shall

meet many examples in the Museum) placed in the situation for which it was originally designed. This Assumption ranks as one of Rubens's masterpieces. Above, Our Lady is caught up into the air by a circle of little cherubs, dimly recalling the earlier Italian mandorla. Below, stand the Apostles, looking into the empty tomb, with the youthful figure of St. Thomas stretching out his hands in an attitude derived from the Italian subject of the *Sacra Cintola*. In the centre of the foreground, the Holy Women, about to pick roses from the empty tomb. (See a similar work in the Brussels Museum. This composition can only be understood by the light of earlier Italian examples.)

On the pier between this and the next chapel, Crucifixion, with Scenes from the Passion.

Third chapel: Master of the School of Cologne, fourteenth century. A Glory of the Angels. In the centre, St. Michael the Archangel slaying a dragon, whose double tongue divides into many heads of kings. Right and left, the insignificant donor and donatrix. On either side, choirs of angels in hierarchies. Above, Christ enthroned in

a mandorla (almond-shaped halo) worshipped by angels. Beneath, in the predella, St. Stephen with his stone; St. Ursula with bow and arrow; St. Peter with his keys; a Pietà; St. John the Evangelist; St. Agnes with her ruby ring; and St. Anthony the Abbot with his staff and bell. A good picture of the school from which Van Eyck was a reaction. Opposite it, Tomb of Bishop Ambrosio Cappello, by Arthus Quellin, the only one remaining tomb of a bishop in the Cathedral.

Fourth chapel. Good sixteenth century figure of Our Lady and Child. Tomb of Plantin, with Last Judgment, by De Backer.

Fifth chapel. Beautiful modern archaic altar-piece of St. Barbara.

Sixth chapel. Nothing of special interest, though in all these chapels the stained-glass windows and polychromatic decorations are worthy of notice.

Opposite it, on the back of the High Altar, painted imitations of reliefs, by Van Bree: an extraordinary illusion; Annunciation, Marriage of the Virgin, Visitation. In front of these, Tomb of Isabella of Bourbon, wife of Charles the Bold, and mother of Mary of

Burgundy. Altar-back, Death of the Virgin, seventeenth century.

Seventh chapel. Good modern archaic altar-piece, with a miracle of St. John Berchman. The saints are named on it.

Eighth chapel. Tolerable modern archaic altar-piece of Our Lady and Child, with donors and saints.

On the pier, between this and the next chapel, School of Roger van der Weyden, Selection of Joseph as the husband of the Virgin, and Marriage of the Virgin; a good picture.

Ninth chapel, of St. Joseph, patron saint of Belgium, and therefore honoured with this larger shrine. On the Altar, modern carved and gilt altar-piece, St. Joseph bearing the Infant Christ. Around it, Scenes from his Life. On the left (beginning below), Marriage of the Virgin and Joseph, Nativity, Presentation in the Temple; on the right (beginning above), Flight into Egypt, Finding of Christ in the Temple, the Holy Carpenter's Shop. Centre, Death of St. Joseph. On the wings, right, Philip IV. dedicating Belgium to St. Joseph; left, Pius IX., accompanied



RUBENS.—ST. JOHN, THE MATER DOLOROSA, AND THE
HOLY WOMEN.

by St. Peter, appointing Joseph patron saint of Belgium.

Now enter the north transept.

On the right wall. Rubens's famous * Elevation of the Cross. In form a triptych, but with the same subject continued through its three members. Centre, The Elevation: left, St. John, the Mater Dolorosa, and the Holy Women: right, Longinus and the soldiers, with the two thieves. This is one of Rubens's most bustling pictures, where the mere muscular effort almost wholly chokes the sense of pathos. The dog in the foreground is an exceptionally unhappy later addition by the master. The tone of colour is brown and cold; the work is mainly painted for light and shade. It was formerly the altar-piece in the Church of St. Walburga, who appears with other saints on the outer shutters.

This Transept also contains stained glass of the seventeenth century.

On the left wall is a triptych by Francken: Centre, Christ among the Doctors, said to be portraits of the Reformers. Left wing, St. Ambrose baptizing Augustine, with the donor,

kneeling. Right wing, Elijah causing the widow's cruse of oil to be replenished.

The chapel in the north transept has nothing of interest.

Now, enter the Choir, with good modern carved stalls, and a different but less impressive view of Rubens's Assumption.

The north aisle has little of interest, save its stained-glass windows, and a Head of Christ, painted on marble, ascribed to Leonardo, but really of Flemish origin. This is affixed to the first pillar of the Lady Chapel. Further on in the aisle, confessionals with tolerable wood-carvings.

The nave has the usual overloaded seventeenth century pulpit, with Europe, Asia, Africa, and America.

I have only briefly enumerated the principal contents; but you will find much more that is interesting for yourself if you spend an hour or two longer in examining the Cathedral.



PULPIT IN THE CATHEDRAL, ANTWERP.

CHAPTER X.

THE ANTWERP PICTURE GALLERY: HALL OF THE ANCIENT MASTERS

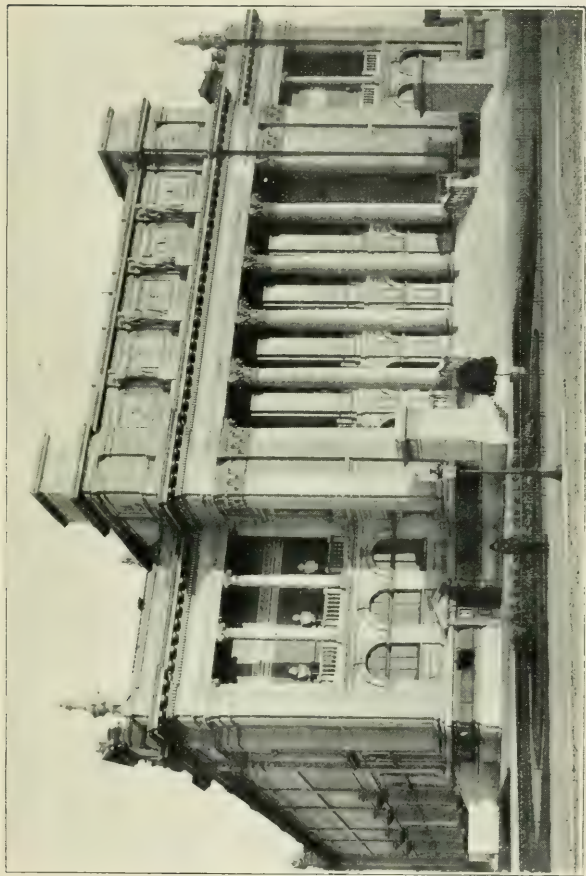
THE chief object of interest at Antwerp, even more important than the Cathedral itself, is the Picture Gallery, regally housed in a magnificent Museum at the south end of the town. The building alone might make Trafalgar Square blush, if Trafalgar Square had a blush left in it. To this collection you should devote at least two or three mornings.

The Antwerp Gallery contains in its palatial rooms a large number of Flemish pictures, many of them collected from the suppressed Churches and Monasteries of the city. (Remember that they were painted for such situations, not to be seen in Museums.) You will here have an opportunity of observing a few good pictures of the early Flemish School, and especially of improving your slight ac-

quaintance with Roger van der Weyden, one of whose loveliest works is preserved in the gallery. You will also see at least one admirable example of Quentin Matsys, as well as several fine works of the Transitional School between the early and the later Flemish periods.

But the special glory of the Antwerp Museum is its great collection of Rubenses. It is at Antwerp alone, indeed, that you can begin to grasp the greatness of Rubens, as you may grasp it afterward at Munich and Vienna. I do not say you will love him: I will not pretend to love him myself: but you may at least understand him. This, then, is the proper place in which to consider briefly the position of Rubens in Flemish Art.

From the days of the Van Eycks to those of Gerard David, painting in the Low Countries had followed a strictly national line of development. Its growth was organic and internal. With Quentin Matsys, and still more with Bernard van Orley, Pourbus, and the rest, the influence of the Italian Renaissance had begun to interfere with the native current of art in the Low Countries. It was



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Rubens who finally transformed Flemish painting by adopting to a certain extent the grandiose style of the later Italian and especially the Venetian Masters, at the same time that he transfused it with local feeling and with the private mark of his own superabundant and vigorous individuality.

Rubens was an Antwerp man, by descent and education, though accidentally born at Siegen in Nassau. His father was an Antwerp justice of an important family, exiled for supposed Calvinistic leanings, and disgraced for an intrigue with a royal lady, Anna of Saxony, the eccentric wife of William of Orange. A gentleman by birth and breeding, Peter Paul Rubens painted throughout life in the spirit of a generous, luxurious aristocrat. His master was Otto van Veen, Court Painter to the Dukes of Parma, and himself an Italianized Flemish artist, whose work is amply represented in the Museum. Early in life, Rubens travelled in Italy, where he imbibed to a great extent the prevailing tone of Italian art, as represented by Titian, Veronese, and to a less extent, Tintoretto, as well as by Domenichino and the later Roman School of

painters. To these influences we must add the subtler effect of the general spirit of the late sixteenth and early seventeenth centuries, the age when voyages to America and to India, and the sudden opening of the Atlantic seaboard, had caused in men's minds a great ferment of opinion and given rise to a new outburst of activity and struggle. Romance was rife. The world was turned upside down. It was the day of Spanish supremacy, the day when the gold and silver of the Indies poured in vast sums into Madrid and the Low Countries. The Mediterranean had given way to the Atlantic, Venice to Antwerp. In England, this age gave us the rich and varied Elizabethan literature; in the Low Countries, it gave us the highly analogous and profusely lavish art of the School of Rubens.

Rubens lived his life throughout on a big scale. He travelled much. He was statesman and diplomatist as well as painter. He moved from Paris to London, from Madrid to Mantua. All these things give a tone to his art. He is large, spacious, airy, voluptuous. He has a bold self-confidence, a prodigal freedom, an easy opulence. He delights in colossal

figures, in regal costume, in court dresses and feathers, — the romance and pageantry of the royal world he lived in. Space seems to swell and soar on his canvas. Vast marble halls with huge pillars and lofty steps are the architectural background in which his soul delights. His outlines are too flowing to be curbed into stiff correctness. His sturdy Flemish nature, again, comes out in the full and fleshy figures, the florid cheeks, and the abundant fair hair of his female characters. All scenes alike, however sacred, are for him just opportunities for the display of sensuous personal charm, enlivened by rich costume or wealthy accessories. Yet in his large romantic way he is doing for cosmopolitan mercantile Antwerp in the seventeenth century what Van Eyck and Memling did for cosmopolitan Ghent and Bruges in the fifteenth.

One more peculiarity of his art must be mentioned. The early painters, as we saw in the St. Ursula casket, had little sense of real dramatic life and movement. Rubens had learned to admire this quality in his Venetian masters, and he bettered their instruction with Flemish force and with the stir and bustle of

a big seaport town in an epoch of development. His pictures are full, not merely of life, but of strain, stress, turmoil. It is more than animation — it is noise, it is tumult. He often forgets the sacredness of a scene by emphasizing too much the muscular action and the violent movement of those who participate in it. This is particularly noticeable in the Descent from the Cross in the Cathedral, and still more in the famous Coup de Lance at the Museum.

The astonishing number of pictures which Rubens has left may be accounted for in part by his incredible rapidity of execution — he dashed off a huge picture in a fortnight, — but in part also by the fact that he was largely assisted by a numerous body of pupils. Of these, Van Dyck was by far the most individual, the tenderest, the most refined: and not a few of his stately and touching masterpieces may here be studied.

The Dutch School is also represented by several excellent small pictures.

Of alien art, there are a few fine pieces by Early Italian artists.

The entrance door is under the great por-

tico on the west front, facing the river. Open daily, nine or ten to four or five, one franc per person; free on Sundays. (Inquire hours of hotel porter.)

You pass from the vestibule, where sticks and umbrellas are left, into a hall and staircase of palatial dimensions, admirably decorated with fine modern paintings by N. De Keyser, of Antwerp, representing the Arts and Artists of the city, the influence upon them of Italian masters, and the recognition extended to their work in London, Paris, Rome, Bologna, Amsterdam, and Vienna. I do not describe these excellent pictures, as the inscriptions upon them sufficiently indicate their meaning, but they are well worth your careful attention.

The rooms are lettered (A, B, C, etc.) over the doorways. On reaching the top of the staircase, pass at once through Rooms J and I, and go straight into Room C, the Hall of the Ancient Masters, Flemish or foreign.

Right of the door,

224. Justus of Ghent: a bland old pope, probably St. Gregory, holding a monstrance, between two angels. In the background, a

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curious altar-piece, with the Annunciation, Nativity, Adoration of the Magi, Flight into Egypt, Presentation in the Temple, and Finding of Christ in the Temple. Above it, two female saints (or figures of Our Lady?). A good work, in an early dry manner.

463. Madonna and Child, by Van Orley: the landscape by Patinier. From a tomb in the Cathedral.

383. Van der Meire. Triptych from an altar; Centre, Way to Calvary, with St. Veronica offering her napkin, and brutal, stolid Flemish soldiers bearing the hammer, etc. In the background, the Flight into Egypt. The wings have been transposed. Left (should be right), the Finding of Christ in the Temple. Right (should be left), the Presentation in the Temple.

Above it, 380. Van den Broeck (1530—1601): a Last Judgment. Interesting for comparison with previous examples. Renaissance nude.

557. Unknown. Dutch School of the early sixteenth century. The Tiburtine Sibyl showing the Emperor Augustus the apparition of the Virgin and Child on the Aventine. A

page, his robe embroidered with his master's initial A., holds the Emperor's crown. Very Dutch architecture. (The Catalogue, I think erroneously, makes it the Madonna appearing to Constantine.)

560. Good hard early Dutch portrait.

42. An Adam and Eve, attributed to Cranach the Elder. Harsh northern nude.

527. Unknown. Resurrection, the Saviour, bearing the white pennant, with red cross, and sleeping Roman soldiers.

341. Good portrait by Susterman, alias Lambert Lombard.

Above these, Madonna, in the Byzantine style, with the usual Greek inscriptions.

521. School of Albert Dürer: Mater Dolorosa, with the Seven Sorrows around her.

549. Good Flemish portrait of William I., Prince of Orange.

Above, 387, Van der Meire: an Entombment, with the usual figures, Nicodemus and Joseph of Arimathea; the Magdalen in the foreground with the box of ointment; the Mater Dolorosa supported by St. John (in red); and, behind, the two Maries. In the

background, a Pietà — that is to say, the same group mourning over the Dead Saviour.

425. Van Hemessen: The Calling of Matthew from the receipt of custom. Harsh and uninteresting.

568. School of Quentin Matsys: Christ and St. Veronica. Probably part only of a Way to Calvary. The spiked club is frequent.

241. Quentin Matsys: a fine and celebrated * Head of the Saviour Blessing, with more expression than is usual in the Flemish type of this subject. Notice even here, however, close adhesion to the original typical features.

242. Quentin Matsys: Companion * Head of Our Lady, as Queen of Heaven. Full of charm and simplicity.

Between these, 4, * Antonello da Messina (an Italian profoundly influenced by the School of Van Eyck, and the first to introduce the Flemish improvements in oil painting into Italy). Crucifixion, with St. John and Our Lady. This work should be carefully studied, as a connecting link between the art of Flanders and Italy. It is painted with the

greatest precision and care, and bears marks everywhere of its double origin — Flemish minuteness, Italian nobility.

254. Memling: ** admirable cold-toned portrait of a member of the De Croy family. The hands, face, and robe, are all exquisitely painted.

Centre of the wall, 412, good early copy of Jan van Eyck's altar-piece for Canon George van der Paelen, in the Academy at Bruges. If you have not been there, see page 121, Vol. I., for particulars. Better preserved than the original: perhaps a replica by the master himself.

519. Crucifixion, with Our Lady and St. John, on a gold background. Interesting only as a specimen of the very wooden Dutch painting of the fourteenth century. Contrast it with the Van Eyck beneath it, if you wish to see the strides which that great painter took in his art.

397. Good hard * portrait of Philippe le Bon of Burgundy, an uninteresting, narrow-souled personage, wearing the collar of the Golden Fleece, by Roger van der Weyden.

43. Cranach the Elder: Charity. A study of the nude, somewhat more graceful than is the wont of this painter.

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264. Mostaert (Jan, the Dutchman), tolerable hard portrait: same person reappears in 262.

179. Gossaert: * a beautiful panel representing the Return from Calvary. The Mater Dolorosa is supported by St. John. On the left, the Magdalen with her pot of ointment; right, the other Maries. Very touching. Notice the Flemish love for these scenes of the Passion and Entombment.

198. Hans Holbein the Younger: ** admirable portrait of Erasmus. It lives. Full of vivacity and scholarly keenness, with the quick face of a bright intelligence, and the expressive hands of a thinker. The fur is masterly.

180. Gossaert: group of figures somewhat strangely known as "The Just Judges." Probably a single surviving panel from an extensive work of the same character as the Adoration of the Lamb at Ghent.

263. Jan Mostaert: * very fine portrait of a man in a large black hat and yellow doublet. Pendant to 264.

558. Holy Family. Dutch School. Early sixteenth century.

202. Lucas van Leyden: * portraits. Char-

acteristic, and well thrown out against the background.

566. School of Quentin Matsys: a *genre* piece, representing a gallant episode between a girl and an old man. Not readily comprehensible.

168. Triptych by Fyol, German School. Centre, the Adoration of the Magi. The Old King has removed his crown, as usual, and presented his gift. He is evidently a portrait: he wears a collar of the Golden Fleece, and is probably Philippe le Bon. Behind him, the Middle-aged King, kneeling; then the Young King, a Moor, with his offering. (The story of the Three Kings — Gaspar, Melchior, Balthasar — was largely evolved in the Cologne district, where their relics formed the main object of pious pilgrimage.) To the right, an undignified Joseph, with his staff, and the peculiar robe with which you are now, I hope, familiar. In the background, the family of the donor, looking in through a window. The wings have, I think, been misplaced. Left, The Circumcision; right, Nativity: notice the ox and ass, and the costume of Joseph.

325. Schoreel: Crucifixion, with Our

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Lady, St. John, the Magdalen, and angels catching the Holy Blood. (A frequent episode.)

Above it, 570, School of Gossaert: Our Lady.

262. Jan Mostaert: The Prophecies of Our Lady. Above, she is represented as Queen of Heaven, in an oval glory of angels, recalling the Italian mandorla. Below, those who have prophesied of her: in the centre, Isaiah, with scroll, "Behold, a Virgin shall conceive," etc.: right and left, Micah and Zechariah. Further right and left, two Sibyls. The one to the right is the same person as 264.

567. School of Quentin Matsys: Favourite subject of the Miser.

25. More monstrosities by Bosch.

Beyond the door,

534. Unknown: Flemish School: Assumption of Our Lady. Above, the Trinity waiting to crown her.

123. Dunwege: German School. The Family of St. Anne, resembling in subject the Quentin Matsys at Brussels. Centre, St. Anne enthroned. Below her, Our Lady and the Divine Child. (Often Our Lady sits on

St. Anne's lap.) To the left, Joachim offers St. Anne and Our Lady cherries. (See "Legends of the Madonna.") To the right, St. Joseph, with his staff and robe. On either side, the Maries, with their children, here legibly named, and their husbands. (From a church at Calcar.)

Above this, 523. Triptych: Madonna and Child, with donors and patron saints (Sebastian and Mary Magdalen). Note their symbols. On either side,

Van der Meire: 388: Mater Dolorosa; her breast pierced with a sword: and 389 (attribution doubtful, according to Lafenestre), a donatrix with St. Catherine, holding the sword of her martyrdom.

569. School of Gossaert, Way to Calvary, with the usual brutal soldiers.

47. Herri Met de Bles: Repose on the Flight into Egypt. Notice the sleeping St. Joseph, and the staff, basket, and gourd, which mark this subject.

539. Good unknown Flemish portrait.

Beyond this, a frame containing five excellent small pictures.

243. Quentin Matsys: * St. Mary Mag-

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dalen with her alabaster box. Sweet and simple. In reality, portrait of an amiable round-faced Flemish young lady, in the character of her patron saint. Her home forms the background.

526 and 538. Fine unknown portraits.

199. * Exquisite and delicate miniature by Hans Holbein the Younger. (Lafenestre doubts the attribution.)

132. Fouquet, the old French painter, 1415—1485. Hard old French picture of a Madonna and Child, of the regal French type, with solid-looking red and blue cherubs. Said to be a portrait of Agnes Sorel, mistress of Charles VII. From the Cathedral of Melun.

Then, another case, containing six delicate works of the first importance.

396. * Roger van der Weyden (more probably, School of Van Eyck): Annunciation. The angel Gabriel, in an exquisitely painted bluish-white robe, has just entered. Our Lady kneels at her *prie-dieu* with her book. In the foreground, the Annunciation lily; behind, the bedchamber. The Dove 'descends upon her head. This is one of the loveliest works in the collection.

253. Memling: ** Exquisite portrait of a Premonstratensian Canon.

28. Dierick Bouts: The Madonna and Child. An excellent specimen of his hard, careful manner.

203. Lucas of Leyden: David playing before Saul.

30. Bril, 1556—1626. Fine miniature specimen of later Flemish landscape, with the Prodigal Son in the foreground.

559. Unknown but admirable portrait of a man.

223. Justus van Ghent: Nativity, with Adoration of the Shepherds. A good picture, full of interesting episodes.

Beyond these, another case, containing fine small works. A beautiful little * Madonna with the Fountain of Life (411) by Jan van Eyck, closely resembling a large one by Meister Wilhelm, in the Museum at Cologne. Two good unknown portraits. A splendid ** portrait of a medallist (5) by Antonello da Messina (sometimes attributed to Memling). A portrait (33) of Francis II. of France as a child, by Clouet, of the old French School. A characteristic * Albert Dürer (124), portrait



MEMLING. — PORTRAIT OF A PREMONSTRATENSIAN CANON.

of Frederick III. of Saxony: and a good Gossaert (182). These do not need description, but should be closely studied.

The place of honour on this wall is occupied by 393, a magnificent ** Seven Sacraments, usually attributed to Roger van der Weyden, though believed by some to be a work of his master, Robert Campin of Tournay. At any rate, it is a work full of Roger's mystic spirit. In form, it is a triptych, but the main subjects are continued through on to the wings. The central panel represents the Sacrament of the Mass, typified in the foreground by a Crucifixion, taking place in the nave of an unknown Gothic church. At the foot of the cross are the fainting Madonna, supported by St. John (in red as usual) and a touching group of the three Maries. The robe of one to the left overflows into the next panel. In the background, the actual Mass is represented as being celebrated at the High Altar. The architecture of the church (with its triforium, clerestory, and apse, and its fine reredos and screen) is well worth notice. So are the figures of Our Lady, St. Peter, and St. John, on the decorative work of the screen

and reredos. I believe the kneeling figure behind the officiating priest to be a portrait of the donor. The side panels represent the other sacraments, taking place in the aisles and lateral chapels of the same church. To the left, Baptism, Confirmation, Confession; in the Confirmation, the children go away wearing the sacred bandage. To the right, Holy Orders, Matrimony, Extreme Unction. Each of these groups should be carefully noted. The colours of the angels above are all symbolical:—white (innocence) for Baptism: yellow (initiation) for Confirmation: red (love or sin) for confession and absolution: green (hope) for the Eucharist: purple (self-sacrifice) for Holy Orders: blue (fidelity) for Marriage: violet, almost black (death), for Extreme Unction. The picture is full of other episodes and mystical touches. In all this beautiful and touching composition, the Mary to the right of the Cross is perhaps the most lovely portion. For a fine criticism, see Conway.

Beyond this, another frame with exquisite small works.

250. Quentin Matsys: Head of Christ,



VAN DER WEYDEN, — THE SEVEN SACRAMENTS.

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with the Crown of Thorns and Holy Blood; painful.

540. Admirable unknown miniature portrait.

544. Excellent little St. Helena.

542. A little donor, with his patron, St. John.

204, 205, 206. Good Lucas of Leyden, of the Four Evangelists (John, missing). Luke, with the bull, painting; Matthew, with the angel, and Mark, with the lion, writing.

537. Admirable unknown portrait. These little works again need no description, but close study.

Above them, 244. Quentin Matsys (?). The Misers, one of the best known of this favourite subject.

Then, another frame of miniatures.

517, 518. Unknown Flemish fourteenth century Madonna and Child, with donor and wife.

541, 542. Tolerable portraits.

545. Fine portrait, of the Spanish period.

410. ** Van Eyck's celebrated unfinished St. Barbara, holding her palm of martyrdom, and with her tower in the background. It

should be closely studied, both as an indication of the master's method, and as a contemporary drawing illustrating the modes of mediæval building. For a careful criticism, see Conway.

Above these, Engelbrechtsen, 130. St. Hubert, attired as bishop, bearing his crozier and hunting-horn, and with the stag beside him, with the crucifix between its horns.

127. The same. St. Leonard releasing prisoners.

Then, another case of good small pictures.

3. A Fra Angelico. Interesting in the midst of these Flemish pictures. St. Romuald reproaching the Emperor Otho III. for the murder of Crescentius.

32. Petrus Christus (?). A donor and his patron, St. Jerome.

64. A landscape by Patinir.

536. A Baptism of Christ, where note the conventional arrangement and the angel with the robe.

561. Triptych. Madonna and Child. St. Christopher, and St. George. Harsh and angular.

548. Mater Dolorosa, transpierced by the sword.

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535. Good Flemish Madonna with angels.

207. Lucas of Leyden: Adoration of the Magi. You can now note for yourself the ox, ass, Joseph, position, age, and complexion of Kings, etc.

29. Attributed (doubtfully) to Dierick Bouts: St. Christopher wading, with the infant Christ. In the background, the hermit and lantern. (See Mrs. Jameson.)

176. Giotto: A St. Paul with the sword. Characteristic of early Florentine work.

257, 260. Simone Martini of Siena: Four panels. Extreme ends, ** Annunciation, closely resembling the figures in the Uffizi at Florence: Annunciations are often thus divided into two portions. Centre, Crucifixion and Descent from the Cross. These exquisitely finished little works are full of the tender and delicate spirit of the early Sienese School. In the Crucifixion, notice particularly the Magdalen, and St. Longinus piercing the side of Christ. Our Lady in the Annunciation has the fretful down-drawn mouth inherited by early Italian art from its Byzantine teachers.

177. Giotto: St. Nicolas of Myra with the three golden balls, protecting a donor.

Above are three good portraits by Van Orley, and other works which need no description.

On easels at the end, 255. Attributed to Memling: ** Exquisite Madonna and Child in a church. Our Lady, arrayed as Queen of Heaven, with a pot of lilies before her, stands in the nave of a lovely early Gothic cathedral, with a later Decorated apse, and admirable rood-screen. Every detail of the tiles, the crown, the screen, and the robe, as well as Our Lady's hair and hands, should be closely looked into. This is one of the loveliest pictures here. It is a very reduced copy from one by Jan van Eyck at Berlin: the church is that of the Abbey of the Dunes near Furnes. Its attribution to Memling has been disputed: Conway believes it to be by a follower. In any case, it is lovely.

256. ** Companion panel, of the donor, a Cistercian Abbot of the Dunes, in a sumptuous room, half bedchamber, half study, with a beautiful fireplace and fire. He kneels at his prayers, having deposited his mitre on a cushion beside him, and laid his crozier comfortably by the fireplace. Creature comforts are not

neglected on the sideboard. Here also every decorative detail should be closely examined. These are two of the very finest works of the School of Memling. Probably the Abbot admired Jan van Eyck's Madonna, painted for a predecessor, and asked for a copy, with himself in adoration on the other wing of the diptych.

At the back, on a revolving pivot,

530, 531. Christ blessing, and a Cistercian Canon in adoration. As usual, the outer panels are less brilliant in colouring than the inner. Notice the Alpha and Omega and the P. and F. (for Pater and Filius) on the curtain behind the Saviour. These works are by an inferior hand.

The other easel has a fine * Lucas van Leyden: Adoration of the Magi, with fantastic elongated figures. Note the ruined temple. The other features will now be familiar. Lucas's treatment is peculiar. To the left, St. George and the Dragon. The saint has broken his lance and attacks the fearsome beast with his sword. In the background, the Princess Cleodolind and landscape. To the right, the donor, in a rich furred robe, and

behind him, St. Margaret with her dragon. At the back, wings, by the same, with a peculiar Annunciation (the wings being open, reversed in order). Between them has been unwisely inserted an Ecce Homo by Gossaert.

CHAPTER XI.

THE ANTWERP PICTURE GALLERY: THE OTHER HALLS: THE RUBENS ROOM

NOW, go straight through Rooms H, F, and E, to three rooms *en suite*, the last of which is Room A, containing the Transitional Pictures. (It is usual to skip these insipid works of the intermediate age, and to jump at once from the School of Van Eyck to the School of Rubens — I think unwisely — for Rubens himself can only properly be appreciated as the product of an evolution, by the light of the two main influences which affected him — his Flemish masters, and his Italian models, Veronese and Giulio Romano.) Begin at the far end, near the lettered doorway, and note throughout the effort to imitate Italian art; the endeavour at classical knowledge; and the curious jumble of Flemish and

Tuscan ideas. But the Flemish skill in portraiture still continues.

698. Good portrait of Giles van Schoonbeke, by P. Pourbus.

Next to it, 103, Martin De Vos, the Elder : St. Anthony the Abbot, accompanied by his pig and bell, and his usual tempters, burying the body of St. Paul the Hermit, whose grave two lions are digging. To the right, hideous Flemish devils, grotesquely horrible. Above, phases of the Temptation of St. Anthony.

372. Michael Coxcie: Martyrdom of St. George — one of his tortures. Good transitional work, inspired by Italian feeling.

72. M. De Vos: Triptych, painted for the altar of the Guild of Crossbowmen in the Cathedral. Centre, Triumph of the risen Christ. In the foreground, St. Peter (keys), and St. Paul (sword), with open pages of their writings. Left, St. George, patron of the Crossbowmen, with his banner and armour; right, St. Agnes with her lamb. Left panel, Baptism of Constantine by St. Sylvester. Right panel, Constantine ordering the erection of the Church of St. George at Constantinople. In the sky, the apparition of Our Lady to the

Emperor. A gigantic work, recalling the later Italian Renaissance, especially the Schools of Bronzino and Giulio Romano.

374. Michael Coxcie: Martyrdom of St. George; the other wing of the same triptych in honour of St. George as 372; central portion lost.

89. M. De Vos: St. Conrad of Ascoli, a Franciscan friar, in devout contemplation of the founder of his Order, St. Francis, receiving the Stigmata. Around it, small scenes from the life of St. Conrad, unimportant. Below, Devotion at the tomb of St. Conrad: royal personages praying, offerings of rich images, and the sick healed by his relics. A curious picture of frank corpse-worship.

699. Good portrait by Pourbus.

576. Triptych, unknown. St. Eligius of Noyon (St. Eloy), one of the apostles of Brabant, preaching to a congregation really composed of good local portraits. (A pious way of having oneself painted.) Right and left, St. Eligius feeding prisoners, and St. Eligius healing the sick.

741. Another of Bernard van Orley's General Resurrections, the type of which will

now be familiar to you. In the centre, strangely introduced group of portraits of the donors, engaged in burying a friend, whose memory this triptych was doubtless intended to commemorate. On either wing, the six works of Mercy (the seventh, burial, is in the main picture).

77. Good transitional triptych, by M. De Vos, for the Guild of Leather-dressers. Centre, The Incredulity of St. Thomas. On the wings, Scenes from the life of the Baptist. Left, Baptism of Christ; where note the persistence of the little symbolical Jordan, with angels almost inconspicuous. Right, The Decollation of St. John. Salome receiving his head in a charger. In the background, Herodias.

371. Coxcie the Younger: Martyrdom of St. Sebastian, patron saint of Bowmen, from their altar in the Cathedral. An attempt to be very Italian. The wings of this triptych are by Francken. Left, St. Sebastian exhorting Marcus and Marcellinus to go to martyrdom. Right, St. Sebastian miraculously healing the dumb woman, with portrait spectators, in dress of the period, deeply interested.



MATSYS. — THE ENTOMBMENT
(Central panel).

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Now go on into Room B (unlettered, the centre of the three). It contains works of an earlier period.

The left wall is entirely occupied by three large panels of a fine old Flemish fifteenth century picture, attributed to Memling (and apparently accepted as his by Lafenestre), representing * Christ Enthroned, with orb and cross, surrounded by choirs of angels; those in the central panel singing; the others, playing various musical instruments. This is a beautiful work, but less pleasing than those of the same school on a smaller scale. It has been recently bought from the monastery of Najera in Spain. It was intended, I think, to be seen at a height, probably on an organ-loft, and loses by being placed so near the eye of the spectator.

The opposite wall, on the right, is occupied by 245, Quentin Matsys's masterpiece, the triptych of ** the Entombment, painted for the altar of the Guild of Cabinet-makers. The colouring is much more pleasing than in the Family of St. Anne at Brussels. Central panel, The Entombment. Nicodemus supports the emaciated body of the dead Saviour, while

Joseph of Arimathea wipes the marks of the crown of thorns from his head. The worn body itself, with a face of pathetic suffering, lies on the usual white sheet in the foreground. At the foot, Mary Magdalen, with her pot of ointment and long fair hair, strokes the body tenderly. In the centre is the fainting Madonna, supported, as always, by St. John, in his red robe. Behind are the three Maries. The usual attendant (a ruffianly Fleming, in a queer turban-like cap) holds the crown of thorns. At the back, preparations for the actual placing in the sepulchre. In the background, Calvary.

The wings have scenes from the lives of the two St. Johns. The left wing, the daughter of Herodias, a very mincing young lady, in a gorgeous dress, brings the head of St. John the Baptist on a charger to her mother and a fiercely-bearded Herod. The queen appears to be about to carve it. Above, a gallery of minstrels. Admirable drapery and accessories. The right wing has the so-called Martyrdom of St. John the Evangelist, in the cauldron of boiling oil, with a delightful boy spectator looking on in a tree. The Emperor Domitian

(older than history), on a white horse, behind. Flemish varlets stir the fire lustily. This noble work originally decorated the altar in the Chapel of the Menuisiers of Antwerp in the Cathedral.

On easels, 649, Claeissens: Triptych of the Crucifixion, with the Way to Calvary and the Resurrection. Elongated, attenuated figures.

680. Giles Mostaert (the elder): Singular complex picture, painted for the Hospital of Antwerp; representing, above, The General Resurrection: Christ enthroned between Our Lady and St. John-Baptist. Beneath, naked souls rising from the tomb. To the left, St. Peter welcomes the just at the gate of the Celestial City. To the right, devils drive the wicked into the gaping jaws of Hell. Beneath, the courses that lead to either end: the Seven Works of Mercy, inspired by the Redeemer, and the Seven Deadly Sins, suggested by devils. I will leave you to identify them (it is easy).

Go on into Room D, containing more works of the Transition. These large altar-pieces of the early seventeenth century, the period of the greatest wealth in Antwerp, though often

frigid, as works of art, are at least interesting as showing the opulence and the tastes of the Antwerp guilds during the epoch of the Spanish domination. They are adapted to the huge Renaissance churches then erected, as the smaller triptychs of the fifteenth century were adapted to the smaller Gothic altars.

529. Feast of Archers, with the King of the Archers enthroned in the background.

696, 697. Tolerable portraits by Pourbus.

183. A Madonna by Gossaert.

114. Frans Floris : St. Luke painting, with his bull most realistically assisting, and his workman grinding his colours. From the old Academy of Painters, whose patron was St. Luke. Italian influence.

135. Ambrose Francken : Loaves and fishes.

148. The same. Decollation of St. Cosmo and St. Damian : painted for the Guild of Physicians, of whom these were the patron saints.

357. A splendid and luminous Titian, in the curious courtly ceremonial manner of the Venetian painters. ** Pope Alexander VI. (Borgia), in a beautiful green dalmatic, intro-

ducing to the enthroned St. Peter his friend, Giovanni Sforza da Pesaro, Bishop of Paphos, and admiral of the Pope's fleet. At the bishop's feet lies his helmet, to show his double character as priest and warrior. He grasps the banner of the Borgias and of the Holy Church. In the background (to show who he is), the sea and fleet. St. Peter's red robe is splendid. The Venetians frequently paint similar subjects, — "Allow me to introduce to your Sainthood," etc. This is a fine work in Titian's early harder manner, still somewhat reminiscent of the School of Bellini. Its glorious but delicate colour comes out all the better for the crudity of the works around it.

146. Ambrose Francken: St. Cosmo and St. Damian, the Doctor Saints, amputating an injured leg, and replacing it by the leg of a dead Moor. In the background, other episodes of their profession. (Wing of the triptych for the Guild of Physicians.)

83. M. De Vos: Triptych, painted for the Guild of the Mint, and allusive to their functions. Centre, The Tribute Money. "Render unto Cæsar," etc., with tempting Pharisees and Sadducees, and Roman soldiers. In the

foreground, St. Peter in blue and yellow, with his daughter Petronilla. Left wing: Peter, similarly habited, finds the tribute money in the fish's mouth. Right wing: The Widow's Mite. (The French titles, "Le Denier de César," "Le Denier du Tribut," "Le Denier de la Veuve," bring out the allusion better.)

88. M. De Vos: St. Luke painting Our Lady, with his bull, as ever, in attendance. The wings by others. Left, St. Luke preaching. Right, St. Paul before Felix. From the altar of the (painters') Confraternity of St. Luke in the Cathedral.

113. Frans Floris: Adoration of the Shepherds. Note persistence of formal elements from old School, with complete transformation of spirit.

112. Frans Floris's horrible St. Michael conquering the devils; the most repulsive picture by this repulsive and exaggerated master.

Right and left of it, good late Flemish portraits of donors.

663. Floris: Judgment of Solomon.

483. Portrait of Van Veen, Rubens's master.

Room E contains chiefly works of the School

The Antwerp Picture Gallery 195

of Rubens, most of which can now be satisfactorily comprehended by the reader without much explanation. I will therefore treat them briefly.

265. Murillo (Spanish School). St. Francis. A reminiscence of the older subject of his receiving the Stigmata. It has the showy and affected pietism of the Spaniards. A mere study.

439. An Adoration, by Van Mol, and

82. A Nativity, by De Vos, can be instructively compared with earlier examples.

775. Fine unknown Flemish portrait.

57. Good seventeenth century landscape.

722 and 724. Capital portraits.

655. Another Last Judgment. Beyond, good fruit and flower-pieces by * Seghers (framing an Ignatius Loyola) and De Rijng.

660, 661. Tolerable portraits by Cocx.

726. Teniers the Younger: The Duet.

Beyond this, several small Flemish works, of which 348 and 728 are specially noteworthy.

712. Rubens: St. Dominic.

642. Attributed to Brueghel: Paying tithes. Still life, etc.

Room F contains nothing which the reader

cannot adequately understand for himself. Omit Room G for the present (it contains the Dutch Masters), and turn instead into Room H, mostly devoted to works of the School of Rubens.

End Wall, 305. Rubens: * The Last Communion of the dying St. Francis of Assisi. A famous work, in unusually low tones of colour — scarcely more than chiaroscuro. St. Francis, almost nude, is supported by his friars. Above, angels, now reduced to cherubs, wait to convey his soul to Heaven. Painted for the altar of St. Francis in the Franciscan Church of the Récollets. See it from the far end of the room, where it becomes much more luminous.

On either side, 662, good portrait by S. De Vos (himself, dashing and vigorous: every inch an artist): and 706, admirable * portrait by Rubens of Gaspard Gevaerts, town secretary. The bust is Marcus Aurelius.

Left Wall, 109. Fine portrait of a well-fed Flemish merchant, William van Meerbeck, by C. De Vos. Behind him his patron, St. William.

403. Van Dyck's * Entombment (or

Pietà), often called Descent from the Cross. This is one of his noblest pictures, but badly restored.

335. Angry swans disturbed by dogs. Snyders.

215. Jordaens: Last Supper. The effect of gloom somewhat foreshadows Rembrandt.

401. Van Dyck: ** A Dominican picture (Guiffrey calls it "cold and empty"), painted at his father's dying wish for the Dominican Nunnery at Antwerp. The two great saints of the Order, St. Dominic, the founder, and St. Catherine of Assisi, the originator of the female branch, stand at the foot of the Cross, which is itself a secondary object in the picture. St. Dominic looks up in adoration; St. Catherine, wearing the crown of thorns, fervently embraces the feet of the Saviour. On the base, a child angel, in a high unearthly light, with a half-extinguished torch, points with hope to the figure of the crucified Lord. The whole is emblematic of belief in a glorious Resurrection, through the aid of the Dominican prayers. Interesting inscription on the rock: "Lest earth should weigh too heavily on his father's soul, A. van Dyck rolled this

stone to the foot of the Cross, and placed it in this spot."

677. Jordaens: ** Charming family scene, known by the title of "As sing the Old, so pipe the Young." Three generations — grandparents, parents, and children — engaged in music together. Very catching: a most popular picture.

734. Good * portrait of a priest, by Van Dyck.

402. Fine * portrait of a bishop of Antwerp, by Van Dyck.

708. One of the best * portraits by Rubens in the Gallery: subject unknown: lacks personal dignity, but Rubens has made the most of him.

This room also contains several other excellent works of the School of Rubens or his more or less remote followers, which I need not particularize.

Now continue into Room I, containing what are considered to be the gems among the Rubenses and the later pictures.

Right of the door, Schut, 327: The Beheading of St. George. A pagan priest, behind, endeavours to make him worship an image of



JORDAENS. — "AS SING THE OLD, SO PIPE THE YOUNG."

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Apollo. Above, angels wait to convey his soul to Heaven. This is a somewhat confused picture, with a spacious composition and a fine luminous foreground; it is considered its painter's masterpiece. Intended for the altar of the Archers (whose patron was St. George), in Antwerp Cathedral.

Beneath it, 644. P. Brueghel the Younger: A village merrymaking ("Kermesse Flamannde") with more than the usual vulgarity of episode.

673. Good still life by Gysels.

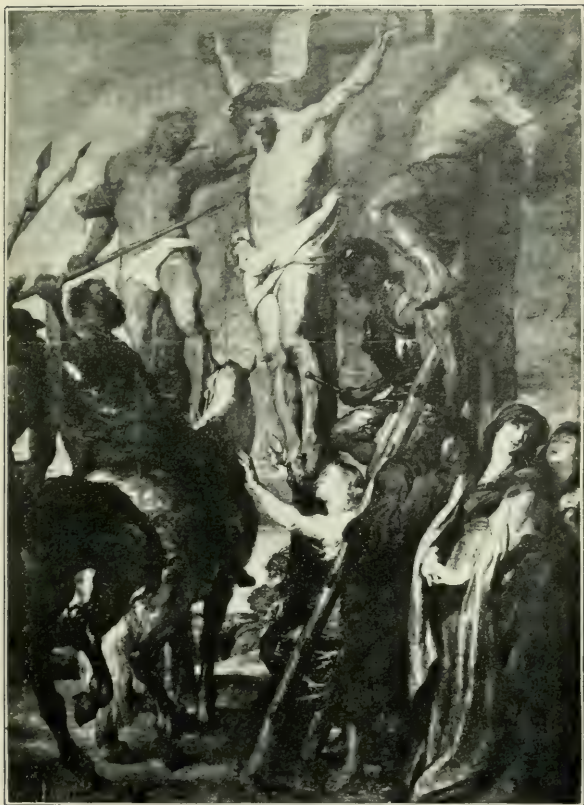
669. F. Francken: Portraits of a wealthy family in their own picture gallery.

107. C. De Vos: * Portraits of the Snoek family, in devotion to St. Norbert. This picture requires a little explanation. St. Norbert was the Catholic antagonist of the heretic Tankelin at Antwerp in the twelfth century. In this frankly anachronistic picture the Snoek family of the seventeenth century, portly, well-fed burghers, are represented restoring to the mediæval saint the monstrance and other church vessels removed from his church during the Calvinist troubles. The Snoeks are living personages; the Saint is envisaged as

a heavenly character. It is, in short, a highly allegorical picture of the family showing their devotion to true Catholicism, and their detestation of current heresy. In the background stands the town of Antwerp, with the Cathedral and St. Michael. (From the burial chapel of the Snoek family at St. Michael.) There is a Brueghel in Brussels Museum, representing St. Norbert preaching against Tankelin.

Beyond the door, unnumbered, * fine farm-yard scene by Rubens, with the story of the Prodigal Son in the foreground. One of the many signs of his extraordinary versatility.

404. Van Dyck: ** Pietà, altar-piece for a chapel of Our Lady of the Seven Sorrows. Our Lady holds on her lap the dead Christ, while St. John points out with his finger the wound in His hand to pitying angels. All the formal elements in this scene — Our Lady, St. John, the angels, etc. — belong to the earlier conception of the Pietà, but all have been entirely transfigured by Van Dyck in accordance partly with the conceptions of the School of Rubens, though still more with his own peculiar imagination. It is interesting, however, to note in this touching and beautiful



RUBENS. — COUP DE LANCE.

picture, full of deep feeling, how far the type of the St. John has been inherited, remotely, from the School of Van der Weyden. Even the red robe and long hair persist. The features, too, are those with which we are familiar. This is one of the gems of the collection. It shows the direct influence of Italian travel modifying Van Dyck's style, acquired from Rubens.

Beyond, on either side of the great Rubens, to be noticed presently, are two pictures by his master, Otto van Veen: 480, *The Calling of Matthew*, and 479, *Zacchæus in the Fig-Tree*. These two careful works recall the later Italian Schools, more particularly Titian, and are good examples of that careful academic transitional Flemish art which Rubens was to transform and revivify by the strength of his own exuberant and powerful personality. They are admirably placed here for comparison with

297. Rubens's famous altar-piece of the *Crucifixion*, for the Church of the Franciscans, commonly known as the **** Coup de Lance**. In this splendid work Rubens is seen in one of his finest embodiments. ("Incoherent,"

says Fromentin.) The figure of the dying Christ has fine virility. St. Longinus, to the left, on a white horse, is in the very act of piercing his side. The Magdalen, embracing the foot of the Cross, as ever, throws up her arms with supplicating gesture. To the right are the Madonna in blue, and St. John in red, as always. Behind, a soldier is engaged in breaking the limbs of the Impenitent Thief (always on Christ's left) who writhes in his torture. The whole work is full of Rubens's life and bustle, well contrasted with the academic calm of the Van Veens beside it. Even those who do not love Rubens (and I confess I am of them) must see in such a work as this how his great powers succeeded in effects at which his contemporaries aimed ineffectually. Boldly dramatic, but not sacred.

300. ** Triptych by Rubens, commonly known as the Christ à la Paille, painted for a tomb in the Cathedral (compare the Moretus one). In the centre is a Pietà: Joseph of Arimathea supporting the dead body of the Christ on the edge of a stone covered with straw. Behind, Our Lady and another Mary, with the face of St. John just appearing in



RUBENS. — TRIPTYCH.

the background. This "too famous" work is rather a study of the dead nude than a really sacred picture. Some of its details overstep the justifiable limits of horror. The wings are occupied by (the left), a so-called Madonna and Child, really a portrait of a lady and boy — (his wife and son?): (the right), St. John the Evangelist (patron of the person for whose tomb it was painted), accompanied by his eagle.

104. C. De Vos: Admirable and lifelike ** portrait of the messenger or porter of the Guild of St. Luke, the Society of Painters of Antwerp, exhibiting the plate belonging to his confraternity. He is covered with medals, which are the property of the Society, and has the air of a shrewd and faithful servant. This living presentment of a real man is deservedly popular.

171. J. Fyt: Excellent screaming eagles, with a dead duck. One of the earliest and best presentations of wild life at home.

The rest of this wall is occupied by some tolerable gigantic altar-pieces and other good works of the School of Rubens. Most of them derive their chief interest from their

evident inferiority in design and colour to the handicraft of the Master. They are the very same thing — with the genius omitted.

End wall, 314, Rubens: called the * Holy Trinity. The Almighty supports on His knees the figure of the dead Christ. Behind, hovers the Holy Ghost. On either side, boy angels hold the crown of thorns, the three nails, and the other implements of the Passion. This is really a study in the science of foreshortening, and in the painting of the dead nude, largely suggested, I believe, by a still more unpleasing Mantegna in the Brera at Milan.

719. Above. Excellent fishmongery by Snyders.

212. Janssens: The Schelde bringing wealth to Antwerp, in the allegorical taste of the period.

172. Fyt: Excellent dogs and game.

299. Rubens: An ** allegorical picture to enforce the efficacy of the prayers of St. Theresa. The foundress of the Scalzi, dressed in the sober robe of her Carmelite Order, is interceding with Christ for the soul of Bernardino de Mendoza, the founder of a Carmelite convent at Valladolid. Below, souls in

Purgatory. In the left-hand corner stands Bernardino, whom, at St. Theresa's prayer, angels are helping to escape from torment. A fine luminous picture of a most unpleasing subject. Painted for the altar of St. Theresa in the church of her own barefooted Carmelites.

405. Van Dyck: Magnificent portrait of Cesare Alessandro Scaglia, in black ecclesiastical robes, with lace cuffs and collar, and the almost womanish delicate hands of a diplomatic, astute, courtier-like ecclesiastic. The thoughtful eyes and resolute face might belong to a Richelieu.

305. Rubens: ** The Education of the Virgin, painted for a chapel of St. Anne. A charming domestic picture of a wealthy young lady of Flanders, pretending to be Our Lady, in a beautifully-painted white silk gown. Beside her, her mother, a well-preserved St. Anne, of aristocratic matronly dignity. Behind is St. Joachim, and above, two light little baby angels. The feeling of the whole is graceful courtly-domestic.

53. De Crayer: Elijah fed by ravens.

481, 482. Two scenes from the life of St.

Nicholas, by Van Veen, the master of Rubens. On the right, he throws through a window three purses of gold as dowries for the three starving daughters of a poor nobleman. (This ornate treatment contrasts wonderfully with the simpler early Italian pictures of the same subject.) On the left, he brings corn for the starving poor of Myra. Both pictures represent the bourgeois saint in his favourite character of the benefactor of the poor. They are here well placed for contrast with

298. Rubens: ** Adoration of the Magi, considered to be his finest embodiment of this favourite subject, and one of his masterpieces. To the right, Our Lady and Child, with the ox in the foreground, and St. Joseph behind her. To the left, two kings make their offerings. Behind them, the third, a Moor, in an Algerian costume, leering horribly. Above, the ruined temple, the shed, and the camels. M. Max Rooses calls this work "the *chef d'œuvre* by which Rubens inaugurated his third manner," and other critics praise loudly its gorgeous colouring, its audacious composition, its marvellous certainty. To me, the great canvas, with its hideous ogling Moor, is simply

unendurable; but I give the gist of authoritative opinion.

312. Rubens: * The Holy Family, known as *La Vierge au Perroquet*. It is chiefly remarkable as a rich and gorgeous piece of colouring, with a charming nude boy of delicious innocence.

313. Rubens: * Crucifixion. One of his best embodiments of this subject.

214. Jordaens: Pharaoh in the Red Sea.

370. Van Cortbemde: The Good Samaritan, pouring in oil and wine in a most literal sense. In the background, the priest and the Levite.

The whole of this room contains several other excellent altar-pieces, many of which are Franciscan. One of the best is 381, Van Hoeck, *Madonna and Child, with St. Francis*, from the Franciscan Church of the Récollets.

Now enter Room J.

Right and left of door, 105 and 105A, C. De Vos: Portraits of a husband and wife, with their sons and daughters.

315. Rubens: Small copy (with variations) of the *Descent from the Cross* in the Cathedral (by a pupil).

307. Rubens: ** Triptych, to adorn a tomb, for the funerary chapel of his friend Rockox. Compare, for size and purpose, the Moretus tomb in the Cathedral. It shows the painter's early careful manner, and represents in its central piece the Incredulity of St. Thomas. On the Wings, the Burgomaster Nicolas Rockox, and his wife, for whose tomb it was painted. The wings are finer than the central portion. This early work, still recalling Van Veen's academic tone, should be compared with the Van Veens and also with Rubens's fine portrait of himself and his brother, with Lipsius and Grotius, in the Pitti at Florence. It marks the earliest age, when he was still content with comparatively small sizes, and gave greater elaboration to his work, but without his later dash and vigour. M. Rooses thinks ill of it.

22. Good portraits by Boeyermans.

748. Van Thulden: Continenence of Scipio.

709. Rubens, partly made up: Jupiter and Antiope. A mythological subject, treated in a somewhat Italian style, with a quaint little huddling Cupid in the foreground.

Beyond this, three designs by Rubens for

Triumphal Cars and Arches, on the occasion of the entry of Ferdinand of Austria in 1635.

406. Van Dyck's noble ** Crucifixion, with the sun and moon darkened. One of his most admirable pictures.

Room N contains several good portraits and views of the town and other places, of the seventeenth and eighteenth centuries, many of them excellent as studies of Old Antwerp, enabling us to appreciate the greatness of the architectural losses which the city has sustained. These, however, are essentially works for the visitor to inspect at his leisure. They need little or no explanation.

Room O, beyond, has a good copy, 413, etc., of the Adoration of the Lamb at Ghent, useful for filling up the gaps in your knowledge, and more readily inspected at leisure and from a nearer point of view than the original. The portraits and battle scenes on the remaining walls need little comment.

Now return to Room G, containing the Dutch Pictures. Many of these are master-pieces of their sort, but need here little save enumeration. The Reformation turned Dutch art entirely upon portraiture, landscape,

and domestic scenes. Dutch art is frankly modern.

Right of the door, 768, Van der Velde: Fine landscape, with cows.

773. A fine Wynants.

293. Rembrandt: ** Admirable portrait of his wife, Saskia; almost a replica of the one at Cassel, perhaps either painted by a pupil, or else from memory after her death, and badly restored. It breathes Dutch modesty.

427. Flowers by Van Huysum.

705. Excellent * portrait of a Burgomaster, by Rembrandt.

349. Terburg: * Girl playing a mandoline.

628. Unknown: perhaps Frans Hals: Excellent portrait of a calm old lady.

668. Karel du Jardin: Admirable landscape, with cows.

Above it, 188, celebrated and vigorous ** Fisher-boy of Haarlem, with a basket, by Frans Hals, rapidly touched with the hand of a master.

738. Venus and Cupid, by W. van Mieris.

399. W. van de Velde the younger: Calm sea, with ships.

Beyond the door a number of excellent small pieces, including two good characters by Rembrandt — a beautiful little Wynants, 402, and a charming Schalken, 324.

437. Excellent fishmonger, by W. van Mieris.

319. Rubens and Brueghel: Small copy of the Dead Christ.

382. B. van der Helst: Child with a dog.

338. Jan Steen: Samson and the Philistines, as Jan Steen imaged it.

398. Admirable cows, by A. van de Velde.

466. * The Smoker, by A. van Ostade.

767. Admirable calm sea-piece, by Van der Capelle.

679. Some of Molenaer's peasant folk.

682. Arch and charming portrait, by Mytens.

339. One of Jan Steen's village merry-makings.

674. Admirable * portrait, by Frans Hals, of a round-faced, full-blooded, sensuous Dutch gentleman. Full of dash and vigour.

675. A mill, by Hobbema.

752. Weenix poaching on Hondecoeter's preserves.

26. Delicate soft landscape, by J. and A. Both.

713. Ruysdael: * Waterfall in Norway.

The room is full of other fine and delicately-finished pictures of the Dutch School, of which I say nothing, only because they are of the kind which are to be appreciated by careful examination, and which do not need explanation or description.

Room K contains Flemish works of the later School of Rubens and the beginning of the decadence.

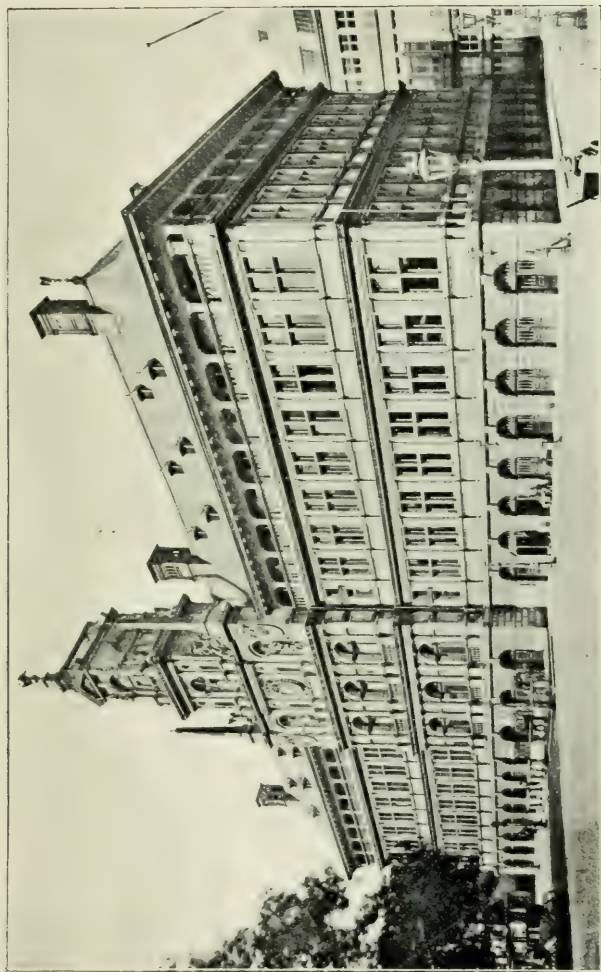
The remaining rooms of the Gallery have modern pictures, belonging to the historical and to the archaic Schools of Antwerp. These works lie without the scope of the present Guides, but many of them are of the highest order of merit, and they well deserve attention both for their own intrinsic excellence and for comparison with the works of the fifteenth and early sixteenth centuries on which they are based. The paintings of Leys and his followers, in particular, are especially worth consideration in this connection. These painters have faithfully endeavoured to revert to the principles and methods of the great early

Flemish Masters, and though their work has often the almost inevitable faults and failings of a revival, it cannot fail to interest those who have drunk in the spirit of Van Eyck and Memling.

CHAPTER XII.

THE TOWN OF ANTWERP IN GENERAL

MEDIÆVAL Antwerp, now no more, lay within a narrow ring of walls in the neighbourhood of the Cathedral. Its circumference formed a rough semicircle, whose base-line was the Schelde, while its outer walls may still be traced on a good map about the Rempart Ste. Catherine and the Rempart du Lombard. This oldest district still remains on the whole an intricate tangle of narrow and tortuous streets, with a few ancient buildings. Later Renaissance Antwerp stretched to the limit of the existing Avenues in their northern part, though the southern portion (from the Place Léopold on) extends beyond the boundary of the seventeenth century city, and occupies the site of the huge demolished Old Citadel, built by Alva. Antwerp, however,



HÔTEL DE VILLE, ANTWERP.

has undergone so many changes, and so few relics of the mediæval age now survive, that I can hardly apply to its growth the historical method I have employed in other Belgian towns. It will be necessary here merely to point out the principal existing objects of interest, without connecting them into definite excursions.

The centre of mediæval Antwerp was the Grand' Place, which may be reached from the Place Verte, through the little triangular Marché aux Gants, in front of the main *façade* of the Cathedral. It was, however, so entirely modernized under the Spanish *régime* that it now possesses very little interest. The west side of the square is entirely occupied by the Hôtel-de-Ville, a poor Renaissance building, which looks very weak after the magnificent Gothic Town-Halls of Bruges, Ghent, Brussels, and Louvain. The *façade* is extremely plain, not to say domestic. The ground floor has an arcade in imitation of Italian *rustica* work, above which come two stories with Doric and Ionic columns (and Corinthian in the centre); the top floor being occupied by an open *loggia*, supporting the

roof. In the centre, where we might expect a spire, rises a false gable-end, architecturally meaningless. The niche in the gable is occupied by a statue of Our Lady with the Child (1585), the patroness of the city, flanked by allegorical figures of Wisdom and Justice.

The interior has been modernized: but it contains one fine hall, the Salle Leys, decorated with noble archaistic paintings by Baron Leys. It may be visited before nine, or after four in the evening (one franc to the *concierge*). In the Burgomaster's Room is also a good Renaissance chimneypiece, from the Abbey of Tongerlo, with reliefs of the Marriage at Cana, the Brazen Serpent, and Abraham's Sacrifice.

The square contains a few Guild Houses of the seventeenth century, the best of which is the Hall of the Archers, to the right of the Hôtel-de-Ville, a handsome and conspicuous building, lately surmounted by a gilt figure of St. George slaying the Dragon, in honour of the patron saint of the Archers. The older Guild Houses, however, were mostly destroyed by the Spaniards. The square, as it stands, being Renaissance or modern, cannot compare



GUILD HOUSES, ANTWERP.

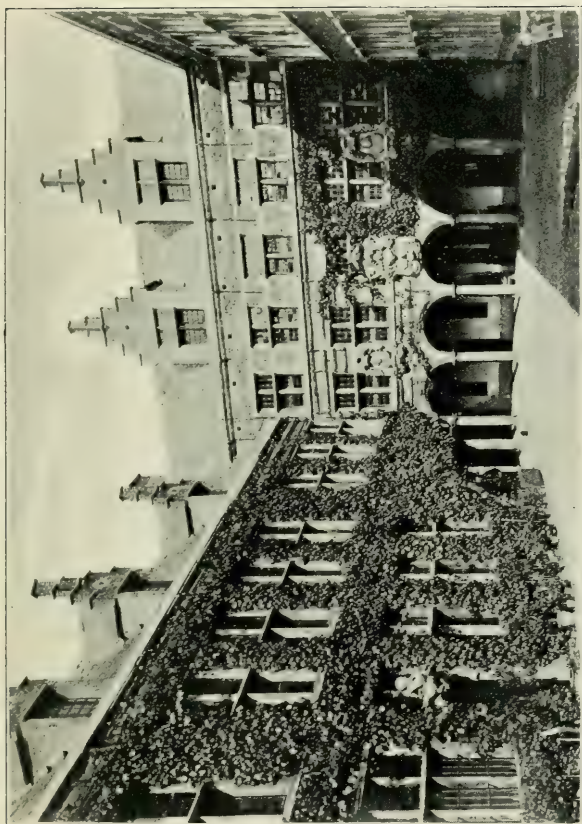
with the Grand' Place in most other Belgian cities.

The centre of the Place is occupied by a bronze fountain, with a statue of Silvius Brabo, a mythical hero of mediæval invention, intended to account for the name Brabant. He is said to have cut off the hand of the giant Antigonus, who exacted a toll from all vessels entering the Schelde, under penalty of cutting off the hand of the skipper, — a myth equally suggested by a false etymology of Antwerp from *Hand Werpen* (Hand throwing). The Hand of Antwerp, indeed, forms part of the city arms, and will meet you on the lamp-posts and elsewhere. It is, however, the ordinary Hand of Authority (Main de Justice), or of good luck, so common in the East, and recurring all over Europe, as on the shields of our own baronets. Such a hand, as an emblem of authority, was erected over the gate of many mediæval Teutonic cities.

One of the objects best worth visiting in Antwerp, after the Cathedral and the Picture-Gallery, is the Plantin-Moretus Museum, containing many memorials of a famous family of Renaissance printers, whose monuments

we have already seen in the Cathedral. To reach it you turn from the Place Verte into the Rue des Peignes, almost opposite the south door of the Cathedral. The second turning to the right will lead you into the small Place du Vendredi, the most conspicuous building in which is the Museum.

Beyond advising a visit, it is difficult to say much about this interesting old house and its contents. Those who are lovers of typography or of old engravings will find enough in it to occupy them for more than one morning. Such had better buy the admirable work, "*Le Musée Plantin-Moretus*," by M. Max Rooses, the conservator. On the other hand, the general sightseer will at least be pleased with the picturesque courtyard, draped in summer by the mantling foliage and abundant clusters of a magnificent old vine, as well as with the spacious rooms, the carved oak doorways, balustrades, and staircases, the delicious galleries, the tiles and fireplaces, and the many admirable portraits by Rubens or others. Were it merely as a striking example of a Flemish domestic interior of the upper class during the Spanish



COURTYARD OF THE PLANTIN - MORETUS MUSEUM, ANTWERP.

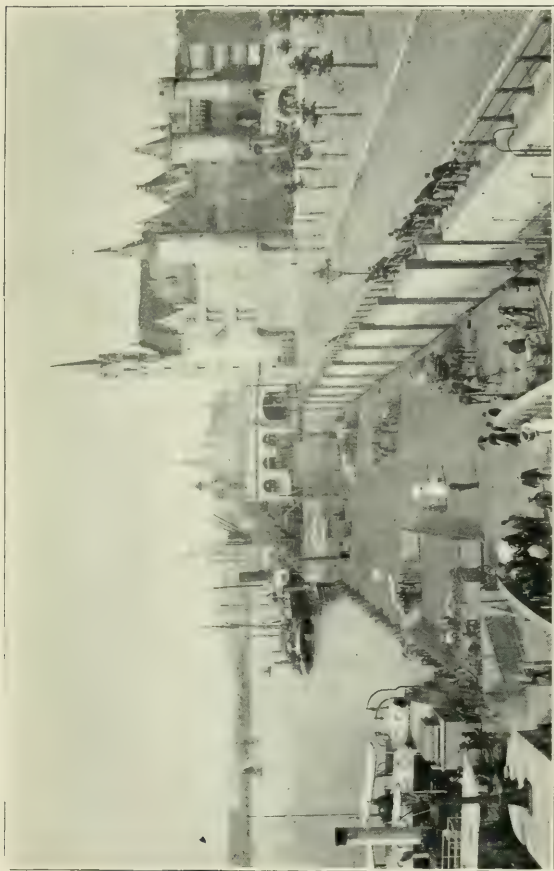
period, this Museum would well deserve attention. Read the following notes before starting.

The house of Plantin was established by Christopher Plantin of Tours (born 1514), who came to Antwerp in 1549, and established himself as a printer in 1555. He was made Archetypographer to the King by Philip II., and the business was carried on in this building by himself, his son-in-law, Moretus, and his descendants, from 1579 till 1875. It was Plantin's daughter, Martina, who married John Moretus (see the Cathedral), and under the name of Plantin-Moretus the business was continued through many generations to our own day. The firm were essentially learned printers, setting up works in Latin, Greek, and Hebrew, or even in Oriental types, and issuing editions of many important classical authors. I will not describe the various rooms, about which the reader can wander for himself at his own sweet will, but will merely mention that they contain admirable portraits of the Plantin and Moretus families, and of their famous editor, Justus Lipsius, by Rubens, and others. (The Lipsius is particularly interesting for comparison with the one at Florence

in the Pitti.) The dwelling-rooms and reception-rooms of the family, with their fine early furniture, are now open to the visitor. So is the quaint little shop, facing the street, the composing-room and proof-readers' room, the study occupied by Lipsius, and the library, with examples of many of the books printed by the firm. The original blocks of their woodcuts and of their capital letters, with the plates of their engravings, are likewise shown, together with old and modern impressions. Do not suppose from this, however, that the place is only interesting to book-hunters or lovers of engravings. The pictures and decorations alone, — nay, the house itself, — will amply repay a visit.

A walk should be taken from the Place Verte, by the Vieux Marché au Blé, or through the Marché aux Gants, to the river-front and Port of the Schelde. (Follow the tram-line.) Here two handsome raised *promenoirs* or esplanades, open to the public, afford an excellent * view over the river, the old town, and the shipping in the harbour.

The southernmost (and pleasantest) of these *promenoirs* ends near the Porte de l'Escaut, a



ESPLANADE, ANTWERP.

somewhat insignificant gateway, designed by Rubens, and adorned with feeble sculpture by Arthus Quellin. It stood originally a little lower down the river, but has been removed, stone by stone, to its present situation. The quaint red building, with hexagonal turrets at the angles, visible from both esplanades, is the *Vieille Boucherie*, or Butchers' Guild Hall, of 1503. It stands in a squalid quarter, but was once a fine edifice. Near the north end of this *promenoir*, a ferry-boat runs at frequent intervals to the *Tête-de-Flandre* on the opposite shore of the river. Here there is a *Kursaal* and a strong fort. It is worth while crossing on a fine day in order to gain a general view of the quays and the town. The northernmost *promenoir* is approached by an archway under the castellated building known as the *Steen*. This is a portion of the old Castle of Antwerp, originally belonging to the Margraves and the Dukes of Brabant, but made over by Charles V. to the burghers of Antwerp. The Inquisition held its sittings in this castle. It is now, though much restored and quite modern-looking (except the portal), almost the only remaining relic of Mediæval Antwerp, outside

the Cathedral. It contains a small Museum of Antiquities (unimportant; open daily, ten to four: one franc: Sunday and Thursday free). Unless you have plenty of time you need not visit it.

A little way beyond the north end of the northern *promenoir* a tangled street leads to the Church of St. Paul, which will be described hereafter. Continuing along the Quays in this direction you arrive at last at the Docks. The large modern castellated building in front of you is the Pilotage, round which sea-captains congregate in clusters. Turning along the dirty quay to the right, you reach shortly on the left the site of the Maison Hanséatique, which was the *entrepôt* in Antwerp of the Hanseatic League. But it was burnt down a few years since, and its place is now occupied by mean sheds and warehouses. All this quarter is given over to the most unsightly and malodorous realities of modern seafaring life and commerce.

Antwerp is somewhat ill provided with drives or country walks. The prettiest of its public gardens is the little Park, which may be reached from the Avenue des Arts by either

of the three main Avenues eastward, adorned respectively with statues of Quentin Matsys, Leys, and Jordaens. The Park is a small but ingeniously laid out triangular area, occupying the site of an old bastion, with a pleasing sheet of ornamental water (originally the moat), crossed by a bridge, and backed up by the twin spires of the modern Church of St. Joseph. Around it lies the chief residential quarter of nineteenth century Antwerp. This is a cool stroll in the afternoon, for one tired of sightseeing. (Ask your hotel porter when and where the band plays daily.) Further on in the same direction is the pretty little public garden known as the Pépinière, and lying in a pleasant open quarter. A band plays here also.

The Zoological Garden, just behind the Gare de l'Est (admission one franc), is well worth a visit if you are making a stay. It is particularly well stocked with birds and animals, and has a rather pretty alpine rock-garden. On Sunday afternoons, a good band plays here from three to six, and all Antwerp goes to listen to it.

A round of the Avenues may best be made

in an open tram. The northern portion, leading from the Entrepôt and the Goods Station as far as the Place de la Commune, has few objects of interest. In the Place de la Commune you pass, on the right, the handsome and ornate Flemish Theatre; while, on the left, the Rue Carnot leads to the Zoological Garden, and to the uninteresting industrial suburb of Borgerhout. Beyond this comes a Covered Market, on the left, and then the Place Teniers, with a statue of Teniers. Here the Avenue de Keyser leads to the main Railway Station (Gare de l'Est). Further on, the Avenue Marie-Thérèse, with a statue of Matsys, runs to the Park. So, a little later, do the Avenue Louise-Marie, with a statue of Leys, and the Avenue Marie-Henriette, with a statue of Jordaens. The handsome building, with domed and rounded turrets, on your right, just beyond the last-named Avenue, is the Banque Nationale, intended to contain the public treasure of Belgium in case of war. Here the Chaussée de Malines leads off, southeasterly, to the uninteresting suburb of Berchem. The heavy new building on the left, a little further south, looking like a French mediæval *château*, is the Palais de Justice.

From this point the Avenue du Sud runs through an unfinished district, occupying the site of the old Citadel (Alva's) past the Museum and the Palais de l' Industrie, to the desolate Place du Sud, with the South Railway Station. You can return by tram along the Quays to the Hôtel-de-Ville and the Cathedral.

If you have plenty of time to spare, you may devote a day to the Rococo Churches. Most of the Antwerp churches, other than the Cathedral, are late Gothic or Renaissance buildings, disfigured by all the flyaway marble decorations so strangely admired during the seventeenth and eighteenth centuries. Few of them deserve a visit, save for a picture or two of Rubens still preserved on their altars. There are one or two, however, usually gone through by tourists, and of these I shall give some brief account, for the benefit of those who care for such things, though I do not think you need trouble about them, unless you have plenty of time, and are specially attracted by the later School of Antwerp.

The most important of these rococo churches is St. Jacques, the principal door-

way of which opens into the Longue Rue Neuve. The pleasantest way to reach it, however, is to go from the Place Verte through the Marché aux Souliers, following the tramway to the Place de Meir. This broad street (one of the few open ones in Antwerp), lined by baroque Renaissance mansions of some pretensions, has been formed by filling up an old canal. The most imposing building on the right, marked by two angels holding an oval with the letter L (the king's initial), is the Royal Palace. A little further on, upon the same side of the street, is the House of Rubens's Parents, with his bust above, and an inscription on its pediment signifying the fact in the Latin tongue. To reach St. Jacques you need not go quite as far down the street as these two buildings. Turn to your left at the Bourse, a handsome modern edifice, standing at the end of what looks like a blind alley. The road runs through it, and it is practically used as a public thoroughfare. The building itself is recent — 1869—72 — but it occupies the site of a late-Gothic Exchange of 1531, erected by Dominic van Waghemakere. The present Bourse resembles its predecessor some-



HOUSE OF RUBENS'S PARENTS, ANTWERP.

what in style, but is much larger, has an incongruous Moorish tinge, and is provided with a nondescript glass-and-iron roof. Turn to the right at the end of the lane, and continue down the Longue Rue Neuve, which leads you toward St. Jacques, a late-Gothic church, never quite completed. The entrance is not by the *façade*, but on the south side, in the Longue Rue Neuve. (Visitors admitted from noon till four in the afternoon, one franc per person. Knock at the door, and the sacristan will open.)

The interior is of good late-Gothic architecture, terribly over-loaded with Renaissance tombs and sprawling baroque marble decorations. The church was used as the Pantheon (or Westminster Abbey) for burials of distinguished Antwerp families under the Spanish domination; and they have left in every part of it their ugly and tasteless memorials.

Begin in the south aisle.

First chapel. Van Dyck: St. George and the Dragon: mediocre. Above, statue of St. George, to whom angels offer crowns of martyrdom. Good modern marble reliefs of Scenes from the Passion, continued in subsequent chapels.

At the end, Baptistry, with good font.

Second chapel, of St. Anthony. Temptation of St. Anthony, by M. De Vos. Italian seventeenth century Madonna.

Third chapel, of St. Roch, the great plague-saint. It contains an altar-piece by E. Quellin, angels tending St. Roch when stricken with the plague. Above, the saint with his staff and gourd, in marble, accompanied by the angel who visited him in the desert. On the window wall, relics of St. Roch, patron against the plague. Round this chapel and the succeeding ones are a series of pictures from the Life of St. Roch, by an unknown Flemish master, dated 1517. They represent St. Roch in prison; relieved by the dog; resting in the forest; visited by the angel; etc. (See Mrs. Jameson.) A tomb here has a good Virgin and Child.

Fourth chapel. Fine old tomb; also, continuation of the History of St. Roch.

Fifth chapel. More History of St. Roch. On the wall, relics of St. Catherine, who stands on the altar-piece with her sword and wheel; balanced, as usual, by St. Barbara. The chapel is dedicated to St. Anna, who is



INTERIOR OF ST. JACQUES, ANTWERP.

seen above the altar, with Our Lady and the Infant.

Sixth chapel. Baptism of Christ, by Michael Coxcie, on the altar. Window wall, M. De Vos: Triptych: Centre, Martyrdom of St. James; left, the daughter of the Canaanite; right, the daughter of Jairus. (The wings are by Francken.)

The south transept has Renaissance figures of the Apostles (continued in the north transept).

The choir is separated from the nave and transepts by an ugly Renaissance rood-screen.

The Chapel of the Host, in the south transept, is full of twisting and twirling Renaissance marble-work, well seconded by equally obtrusive modern works in the same spirit.

The ambulatory has a marble screen, separating it from the choir, in the worst taste of the Renaissance, with many rococo tombs and sculptures of that period plastered against it.

First chapel, of the Trinity, has a Holy Trinity for altar-piece, by Van Balen.

The door to the left gives access to the

choir, with an atrocious sculptured High Altar, and carved choir-stalls.

Second and third chapels, uninteresting.

The end chapel, behind the High Altar, is the burial-chapel of the Rubens family. The altar-piece, painted by Rubens for his family chapel, represents the Madonna and Child adored by St. Bonaventura; close by stands the Magdalen; to the left a hurrying St. George (reminiscent of the St. Sebastian by Veronese at Venice), and to the right, a very brown St. Jerome. The calm of the central picture, with its group of women, is interfered with by these two incongruous male figures. It is like parts of two compositions, joined meaninglessly together. Above are infant cherubs scattering flowers. One would say, Rubens had here thrown together a number of separate studies for which he had no particular use elsewhere. But the colour is most mellow.

Fifth chapel, of St. Carlo Borromeo (who practically replaced St. Roch in later cosmopolitan Catholicism as the chief plague-saint). The altar-piece, by Jordaens, represents the saint invoking the protection of Christ and



RUBENS. — MADONNA AND CHILD.

Our Lady for the plague-stricken in the foreground. Painted for the town almoner.

Sixth chapel. Three good portraits.

Seventh chapel. Visitation, by Victor Wolfvoet.

The north transept has the continuation of the Twelve Apostles, with two of the four Latin Fathers by the portal (the other two being at the opposite doorway). The chapel (of Our Lady) resembles that in the south transept, and is equally terrible.

North aisle: The second chapel has a fine triptych by M. De Vos, of the Glory of Our Lady. Centre, the Court of Heaven, where the prominent position of Our Lady is unusual, and marks an advanced phase of her cult. In the assemblage of saints below, St. Peter, St. John the Baptist, and many others, may be recognized by their symbols. The left wing has the Calling of Matthew; the right wing, St. Hubert, with the apparition of the crucifix between the horns of the stag. Beneath are good portraits of donors. The fine stained glass window of this chapel is noteworthy. It represents the Last Supper, with donors (1538).

The third chapel, of the Rockox family, has a good triptych, by Van Orley, of the Last Judgment. On the wings are portraits of the donor and family. Left wing, Adrian Rockox and sons, with his patron, St. Adrian (sword, anvil). Right wing, his wife, Catherine, with her daughters, and her patroness, St. Catherine.

Fourth chapel. Good triptych by Balen. Centre, Adoration of the Magi; right and left, Annunciation and Visitation. On a tomb opposite, good portraits by Ryckaert.

Fifth chapel. Triptych, by M. De Vos: Presentation of Our Lady in the Temple. Left, The Pagans attempt in vain to burn the body of St. Mark; right, Martyrdom of St. Lucy.

Another church frequently visited by tourists is St. Paul, formerly belonging to a Dominican Monastery by its side, and situated in a dirty and malodorous district. Do not attempt to go to it direct. Reach it by the Quays, turning to the right near the end of the Northern Promenoir. Over the outer doorway of the court is a rococo relief of St. Dominic receiving the rosary from Our Lady. To the right, as you enter, is an astonishing

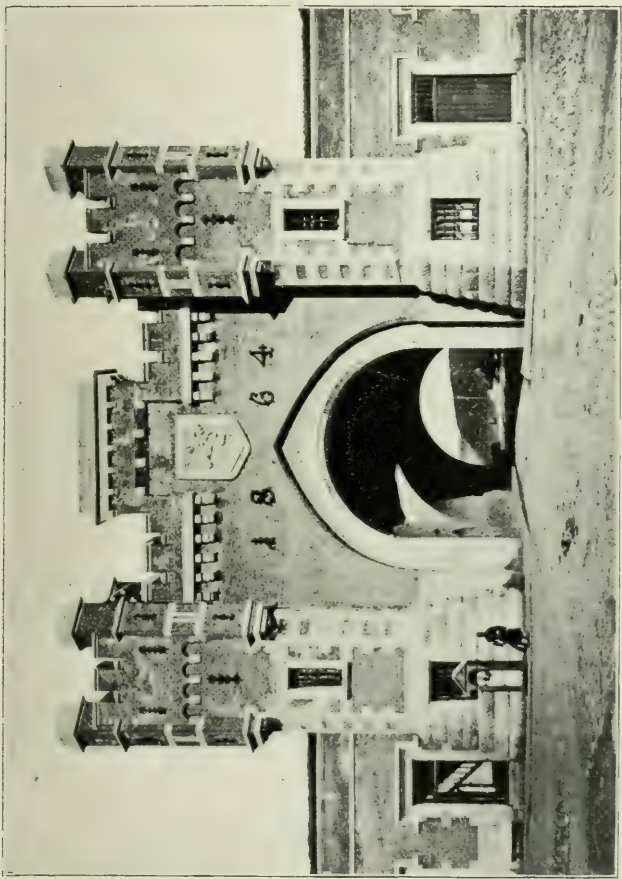
and tawdry Calvary, built up with rock and slag against the wall of the transept. It has, above, a Crucifixion; below, Entombment and Holy Sepulchre. All round are subsidiary scenes: St. Peter, with the crowing cock; Christ and the Magdalen in the Garden; Angels to lead the way, etc. The church itself is an imposing late-Gothic building, uglified by unspeakable rococo additions. (Admission, from twelve till four. Knock at the door: one franc per person. But unless you are a great admirer of Rubens, the sum is ill-bestowed for seeing one or two of his less important pictures.) In the north transept is Rubens's * Scourging of Christ, covered: the only thing here really worth seeing. In the north aisle, one of his weakest Adorations of the Magi. On the altar of the Sacrament, a so-called "Dispute on the Sacrament," by Rubens: really, the Fathers and Doctors of the Church, especially the Dominicans, represented by St. Thomas Aquinas, in devout contemplation of the Mystery of the Eucharist. The other pictures in the church are relatively uninteresting works of the School of

Rubens; the best is a Way to Calvary, by Van Dyck.

If you want more Rubenses, you will find a Madonna, with a great group of Augustinian and primitive saints, in the Church of St. Augustine (Rue des Peignes), where there is also a good Ecstasy of St. Augustine, by Van Dyck; and in the Church of St. Anthony of Padua (Marché aux Chevaux), a picture, partly by Rubens, representing St. Anthony receiving the Child Jesus from the hands of the Virgin: but I do not recommend either excursion.

Antwerp is strongly fortified, and a moat, filled with water, runs round its existing *enceinte*. The Old Citadel to the south has been demolished (its site being now occupied by the Museum and the unfinished quarter in that direction), and a New Citadel erected in the north. The defensive works are among the finest in Europe.

If you are returning to England, viâ Calais, stop on the way to see the noble Romanesque and Transitional Cathedral at Tournay. You can easily do this without loss of time by tak-



GATE TO THE FORTIFICATIONS, ANTWERP.

ing the first boat train from Brussels in the morning, stopping an hour or two at Tournay (break permitted with through tickets), and going on by the second train. You can register your luggage through to London, and have no more bother with it. You will then have seen everything of the first importance in Belgium, except Ypres. And Ypres is so inaccessible that I advise you to neglect it.

If you wish to see whither Flemish art went, you must go on to Holland. But if you wish to know whence Flemish art came, you must visit the Rhine Towns.

THE END.

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